

THE MUSICAL COURIER

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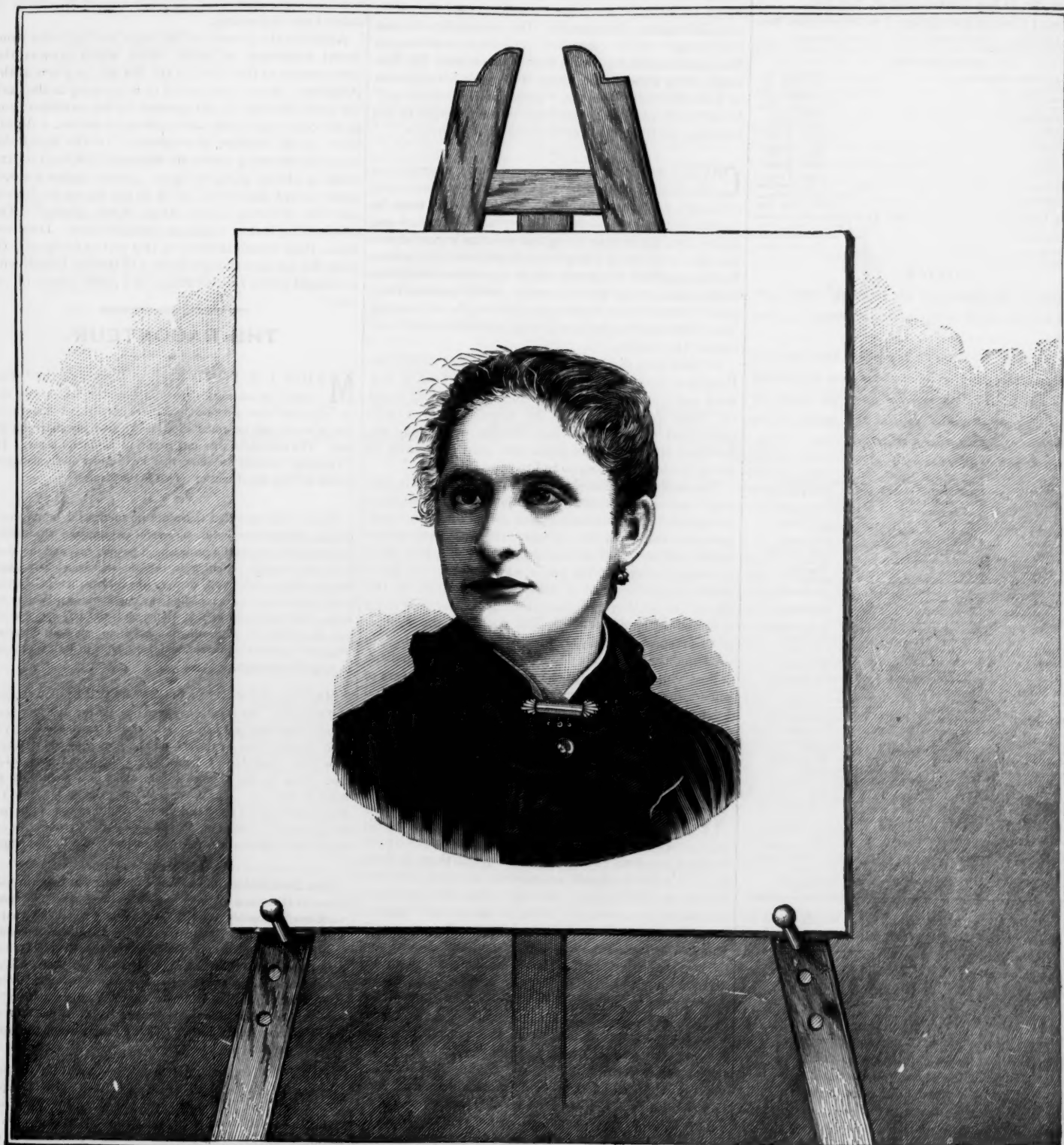
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, DECEMBER 17, 1884.

WHOLE NO. 253.



MISS FANNIE HIRSCH.

## THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembranch,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanc,
Trebell,	Rose Cochran,	Dr. Louis Maas,
Marie Ruge,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellocca,	Kate Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Joséphine Yorke,	Janaschek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Terena Carreffo,	Ellen Montejó,	Stagno,
Kellogg, Clara L.,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gaze Courtney,	Salvini,
Matersa,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmond Fearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treupan,
Marie Louise Dotti,	Ferranti,	C. A. Craap,
Geisinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,—a,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseffy,	Marie Litia,
Zélie de Lusann,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Franz Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Frederick Lax,	E. A. Lefebre,	Filoteo Greco,
Nestore Calvano,	Ovide Musn,	Wilhelm Junck,
William Courtney,	Anton Udvardi,	Fannie Hirsch,

Patti gracefully and willingly gave up her rights in the matter and allowed her younger sister-artist to gratify her predilection for appearing as Walter Scott's luckless heroine.

MANAGER "JAKE" TANNENBAUM, of the Montgomery Theatre, is announced by the New Orleans *Picayune* as the prospective controller of the Southern tour of the Rev. T. De Witt Talmage. The interesting feature of the matter is the fact that although "Jake" is said to be a little "shaky" on matters pertaining to the future welfare of the soul, he is a capital violin player. This is encouraging for those who devote themselves to that noble instrument. They may yet come into contact, indirectly, at least, with good religious influence. We shall now have a quiet contest between the power of the violin and the power of religion as indicated by the lungs and stentorian utterances of the Brooklyn clergyman. A committee of violinists should be appointed to wait upon the manager and the clergyman at the conclusion of the Southern tour and ascertain which has been the more affected, Talmage by contact with the violinist, or Tannenbaum by the divine. A basis might thereby be established on which to estimate the relative influence of the violin and Talmagian Christianity. The probability is that the manager will be converted. As much as we respect Mr. Tannenbaum, we would like to have seen Mr. Talmage going through the South under the management of John Howson. He, too, "dallies with the cremona." Under such an arrangement the contest would be interesting, with the chances in favor of the *Sorcerer*.

CRITICS on morning papers very justly complain of the short time they have in which to prepare their criticisms after a performance, as their copy must be handed in the same night. The system is a bad and unjust one, for no man living can write an impartial and intelligent review of a new opera in an hour or so unless he has attended rehearsals or is acquainted with the score, and, owing to this, many critics prepare their general remarks before the opera, adding to or changing them afterward as necessary, with the additional mention of the singers.

In Paris they do things better. A leading critic like Pougin or Comettant or Poncières, goes to hear a new work and the next day simply mentions having heard it. Then during the week he hears it once or twice again, and on the following Monday or Sunday his *feuilleton* appears. This gives him an opportunity of doing justice to the opera and to himself.

The method of next-day criticism, which rules in this city is mainly the result of what is termed "newspaper enterprise." The musical, as well as the dramatic critic is made a victim of the system. He must write an extended criticism, hot on the spot, and rush it into print at once in order that his paper may not suffer the ignominy of appearing at a disadvantage relative to the amount of opinion and the extent of matter seen in its columns the next morning. The course of the *Tribune* in this respect is highly commendable. Mr. Krehbiel, in ignoring the factitious demands of alleged journalism, is deserving of the praise of musicians and the lovers of music for the plan he follows in giving a general "newsy" account of the first performance of an opera, and presenting his elaborate criticism subsequently. By this means a criticism worthy of attentive reading is secured, as those who have read these opinions are aware.

WE are heartily glad of Mlle. Nevada's continued success, because Mr. Mapleson's company was rapidly degenerating into a third-class show. Let us see what his *matériel* amounts to. In the first place there is Patti, *la diva*, who is almost as peerless as ever, but who should decidedly drop "Martha" from her repertoire and devote her genius to "Aida," "Trovatore," "Lucia" and "Traviata." In these operas she is still unsurpassed, and we think the time has come when she should sing "Norma." After Patti we find Scalchi, whose means are very limited. Admirable as *Arsace*, excellent as *Pierotto*, she seems to be out of place in other roles, and if she is fine she is monotonously fine. Mapleson lost an opportunity of making another Scalchi sensation by not producing Rossini's "Tancredi." Mlle. Steinbach's début was not successful. Nicolini has only one good role left—*Rhadames*—and Cardinali has been fearfully overrated. Vicini at best is only second-class, and Cherubini is by no means the ideal basso of a great company. However, this is not a great company. The best of the new comers is assuredly Signor de Anna, a baritone of high excellence, and as superior to Galassi as Lablache was to Cherubini. But one good baritone and one star cannot constitute "royal opera"—not even

"ducal opera." The prices charged are also beyond the general value of the troupe, and many New Yorkers can remember having heard Salvi, Badioli, Marini, Steffennone, Tedesco, Beneventano, Forti and Truffi for fifty cents!

A DAILY paper last week spoke of the production of "Semiramide" at the Academy as one of those "matchless" representations which J. H. Mapleson is giving us of that opera. The quoted word is explained farther on as referring to the fact that Mmes. Patti and Scalchi are in the cast. It would really be a cause for serious conjecture as to consequences were the opera given without these two, at least without Mme. Patti. One learns, according to the stage effect announced in the libretto, that the scene opens in a temple profusely decorated with flowers and presenting a gala-day appearance. One actually finds at the Academy that the opening presents what would well pass for a barn which has just been well swept. The main thing which destroys the illusion is the altar in the centre and the presence of the high-priest. A few crocodiles and animals are painted up in the flies, to be sure, and a disheartening effort would seem to have been made to produce some kind of an Assyrian air, yet the result is doleful and depressing.

Added to the poverty of the stage setting is the wonderful exhibition of scenic effect which crowns the presentation of the opera in the last act, as given at the Academy. *Arsace* is supposed to be groping in the dark for *Assur*, in order to put an end to his existence, and in the obscurity of the surrounding he strikes a deadly blow at his mother, *Semiramide*. In the wonderful methods obtaining under Mr. Mapleson's directions, the stage is almost perfectly light. *Arsace* makes a movement toward *Semiramide* as if to tap her on her breast, and the Assyrian queen drops down, plump! The whole thing is thus made an absolute farce. Does not Mme. Patti herself shudder at this sort of business? Or does she not care enough about it to trouble herself with a thought of the ridiculousness of a performance of the kind?

## THE RACONTEUR.

MAJOR J. B. POND says, in answer to the "Personal" in last week's MUSICAL COURIER, which says that he "does not know a note when he sees one," that I should bring him a score and he would show me whether my statement was true. The expression was not meant in its literal sense. The "Personal" intends to show that he, besides other managers, knows nothing about music. That is the idea.

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Major Pond says that there are no successful managers of musical enterprises—that is, successful as compared with successful merchants, successful professional people, &c., and the Major is certainly correct. Neither in the old regime, when managers were musicians—witness Ulman, or the Strakosches, or Maretzek—nor in the modern, can we find any considerable pecuniary success. Pond also believes that Mapleson is the only manager who has the facility of extricating himself from numerous dilemmas. Mapleson is simply indifferent, and that quality in itself is sufficient to help him through.

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Mapleson, in the Ricetti suit, swears that he is a resident of New York. He says he has been one for the past four years. Colonel Mapleson gets here in October and remains in New York until January; then he travels with his company and returns to New York about April, remains here a month and goes to London. That is, the Colonel is here about five months, if that many, in the year. The Colonel always stops at the New York Hotel, but he is not registered there. And then comes this interesting question: Can a resident of New York City, unless he is an attaché of a diplomatic corps, be a colonel in the English army?

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Mrs. Dora Stolpe thinks that her services in restoring Mrs. Morosini Hülkamp to the world are worth \$500. The musical world would probably pay Mrs. Stolpe \$500 for undoing what she alleges she did do. By the way, have not Mr. Morosini and his family been intruded upon enough by the public? Has not a parent some rights which a daughter is bound to respect? Would not good taste, not to put the matter stronger, have dictated that Mrs. Hülkamp should not have sung in Yonkers, at least just now? How quickly Manager Amberg sacrificed the little self-respect he must have, for a few dollars and a nauseating sensation.

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Miss Alfa Norman is attracting considerable attention just now in consequence of her success in the Carleton Company. I understand that, in addition to being the wife of Mr. Charles Byrne, she is also the sister of Mr. Carleton. Miss Dora Wiley, so rumor runs, found the presence of Miss Norman in the company so incompatible with her own jealousy that it was deemed advisable that Miss Norman should make no more successes in the Carleton Company at present. I hope that the lady will now find more congenial surroundings.

WE are glad to hear that Gounod's "Mireille" is to be revived. In Paris (March 19, 1864, Theatre Lyrique) it created quite a sensation. Mlle. Miolan-Carvalho was great as the heroine. She also created *Margherite* in "Faust" and *Juliet* in "Romeo and Juliet."

THE absurd stories about Mme. Patti's alleged jealousy of other singers ought to be decidedly contradicted. Her behavior toward Mme. Scalchi both in "Semiramide" and in "Martha" was exemplary, and she showed throughout the good taste of even putting that lady, who is far from being a rival, into the foreground. As far as Mlle. Nevada, who wished to appear in "Lucia" as her second role, is concerned, while Mme. Patti had beforehand made the condition with Mapleson that she was to sing in the first two performances of that opera this season, the facts in the matter show that Mme.



## A Rich Opera Company.

(A MANAGER SPEAKS.)

My leading dame is twenty-one,  
And she I know possesses  
Colossal diamonds by the ton  
And forty velvet dresses.

Bracelets and rings and precious gems  
Are sent to her by boobies,  
And she's a mass of diadems  
And South Australian rubies.

My fat contralto, who is fair  
And struts just like a goddess,  
Has sapphires clustering in her hair  
And beryls in her bodice.

While the new basso, who can shout  
The arduous part of *Caspar*,  
Has ornaments of pearl to spout  
And lots of costly jasper.

The emeralds on my tenor's hand  
Cause jealousies to rankle;  
And oft he sports a golden band  
Upon his withered ankle.

The baritone has cameos  
That cover half his breeches,  
And on the stage he comes and goes  
Defiant with his riches.

Not only this, the chorus, too,  
Are decked in gems resplendent,  
And from their ear-lobes, *entre nous*,  
Is many a topaz pendent.

'Tis sweet to hear them sing all day  
In most ecstatic trebles,  
And see them spend their royal pay  
For real Brazilian pebbles.

But I, alas! have no rare stones,  
No emeralds, no necklace!  
My life is one of snubs and groans,  
And I am growing reckless.

This wealth distracts me more and more,  
And so I'll go to Symond,  
Who keeps a bang-up dollar store,  
And buy a rousing diamond!

CUPID JONES.

## The Principles of Expression in Pianoforte Playing.

By A. F. CHRISTIANI.

(Concluded.)

BEFORE enumerating the means of expression which are at the disposal of the pianist, it may be desirable to demonstrate why these means are more mechanical and less æsthetic than those at the disposal of other musicians, notably the vocalist and (to a less degree) the violoncellist, &c. And also, that the pianist, just because his means of expression are chiefly mechanical, needs more intelligence and is less dependent on emotion than other musical artists.

The mechanical process of expression is to be found in the literal meaning of the word expression, *i. e.*, "pressing out." As a person expresses his feelings toward another by a pressure of the hand, so does a musician express musical feeling by a pressure upon a tone. This tone-pressing or accenting, is the *chief means and the basis* of musical significance. Although in itself mechanical, it becomes beautiful by modifying the accented tone through intensifying and decreasing it (expression), and further, by giving color and warmth to the accented tone, through throwing into it such tremor, passion, pathos, as will give unmistakable evidence of emotion and thus express the feelings of the artist in the most direct way.

But the pianist cannot express his feelings in so direct a way. Among all musical artists, the vocalist is best qualified and most able to fulfill these conditions. Next would rank the violinist and 'cellist; last and least qualified would come the pianist, and for this reason:

While in singing or in violin playing an individual tone can be sustained and modified by crescendo and diminuendo, this power is not possible on so positive an instrument as the pianoforte. Other instrumentalists may distinguish themselves by the formation and quality of their tone alone; a pianist can alter little in the tone already made for him. He is able to *accentuate*, but unable to modify a tone after the tone has once been struck. Therefore his accents must necessarily remain more or less mechanical, depending mainly upon refinement and taste in touch to give them color, warmth and beauty. There is undoubtedly a marked difference between the touch of one pianist and that of another—a difference so apparent that a really great pianist may show his superiority in this respect by the striking of even a single note (although with most players this difference is noticed more in connected notes.)

Great improvements have been made in the carrying power and quality of tone in modern instruments, but "the art of sing-

ing on the pianoforte," as Thalberg understood it, has not been advanced by recent pianists. Nor has the contrivance of producing a slight crescendo by means of using the pedal after a note is struck been improved upon. It may then be inferred that mere touch, however beautiful, or mechanical devices, however skillful, cannot sufficiently modify the quality of tone in even the best of modern pianofortes, and that we shall have to wait for improvements in pianoforte building as yet undreamed of before a pianist can attempt to compete—if ever—in tone modification, hence in expression, with a singer or with most instrumentalists.

A vocalist has still greater facilities. A great diva, though possessing little intelligence, may, principally by this tone-modifying power, affect others with deeper emotion than she herself feels. And when gifted with emotion she may in addition throw such pathos and passion into her voice as will carry away her audience. She may accomplish this by the simplest of means, by a little ballad, if only her voice is sweet and true and the accents of her delivery are tempered by unfeigned and unexaggerated feeling.

A pianist may also at times carry away his audience, but can only accomplish such results under conditional circumstances and by the highest artistic means. He must be a very superior executant, endowed with rare intelligence and talent. He needs a first-class instrument and a small salon rather than a large hall; and above all, an audience not only musically educated but especially interested in pianoforte playing. Without the latter condition the results of even the best pianistic efforts are often more those of admiration and wonder than of sympathy and emotion, such as a far less intellectual vocalist can call forth.

And yet, although the vocalist possesses much greater advantages and facilities, what living singer or instrumentalist exists who is able to chain and hold an audience of intellectual and cultured people spellbound during the three hours' programme of an unaided pianoforte recital rendered by a Rubinstein?

It appears then that the intellectual efforts of a vocalist are not necessarily so great as those of a pianist, while at the same time the results of a vocalist's emotional efforts are comparatively far greater. That a vocalist (next to a good voice) most needs emotion and is less dependent on intelligence, in the same proportion that a pianist most needs intelligence and is less dependent on emotion; and, while a vocalist may be great without being very intellectual, a pianist, without even being a good musician, may be a great specialist, cannot be a great artist without being also intellectually a superior person. Having thus shown under what disadvantage the pianist labors with regard to expression, I now enumerate the mechanical means of expression under the following classification:

1. Accents.
2. Dynamics.
3. Time.

Each of these classes will be subjected to careful examination, from which will result an exposition of the principles which naturally governs expression.

## Miss Fannie Hirsch.

AMONG the soprano singers residing in this city, Miss Fannie Hirsch, whose picture adorns the first page of this issue, must be classed in the first rank. She is a dramatic soprano whose quality of tone is sympathetic, combined with pureness and excellent enunciation. It is especially the sympathetic quality of her voice that has called forth the many encomiums Miss Hirsch has received from musical authorities.

The lady made her debut a few years ago at Chickering Hall. She had been studying for some years, but the immediate success that attended her first appearance created the real impetus that has now placed Miss Hirsch in the position occupied by her.

It will be especially interesting to those who believe in the ability of our own teachers of the voice to advance pupils to such a degree that they can sing with success in leading concerts, to know that Miss Hirsch has never been abroad, but has received all her musical education in this city from resident instructors. During the past two years she has been under the guidance of Professor Carl Prox, to whose instruction much of her success is due.

Miss Hirsch has appeared as soloist in some of the principal concerts given in this city during the past few years. Among others we mention those of the New York Chorus Society, under the direction of Theodore Thomas; the Wagner Memorial concert and concerts in this city and in Brooklyn with the Philharmonic, when the first extracts from "Parsifal" were produced. Last spring Miss Hirsch sang in the Wagner Festivals in Boston and in this city at the Metropolitan Opera House, receiving high tribute from the press for the excellency of her singing. During the present season her successes have been continued, thus strengthening her position as an artiste of rare gifts whose future is assured.

...The *Musical World* will next March enter its fiftieth year, and the *Lute*, which is edited by a writer who ought to know the facts, gives currency to the rumor that it will then cease to exist. If this be true, it will be a matter for regret. The *Musical World*, now the oldest existing musical paper in the kingdom, was founded in 1836, Cowden Clarke being the editor, and J. A. Novello the publisher. The paper soon changed hands, and it was ultimately placed under the editorship of Mr. J. W. Davison. Thirty years ago it was transferred to Messrs. Boosey, who nine years afterward transferred it to Messrs. Duncan, Davison, and Co., its present publishers. The bound volumes of the *Musical World* are most valuable as works of reference.—*London Figaro*.

## FOREIGN NOTES.

...A book called "Portuguese Musicians" was recently published in Lisbon by Senhor de Vasconcellos.

...Under the pseudonym of "Johann Trauwart," the Grand Duke Johann of Austria has published a waltz entitled, "Voci del Sud."

...Camille Saint-Saën's opera, "Simson und Delila," has been revived at the Grand-Ducal Theatre, Weimar, where it was originally produced.

...Miles. Valda and Tremelli, who were engaged at the Théâtre-Italien, Paris, left the French capital precipitately from dread of the cholera.

...Franz von Suppé has completed a one-act opera, "Die Montrosen," which will shortly be produced at the Imperial Opera House, Vienna.

...Leo Delibes' "Lakmé" has been performed with much success at the Stadttheater, Cologne, Peschka-Leutner sustaining the part of the heroine.

... "Erinnerungs-blätter," reminiscences by Ferdinand Hiller, is the title of a publication recently issued from the press of Du Mont-Schauberg, Cologne, which is full of fascinating interest.

...Petrella's "La Contessa d'Amalfi" is to be revived at Mantua. Only two of Petrella's operas are known to New Yorkers, and they have not been given for many years. "Ione" and "Le Precauzione." "La Contessa d'Amalfi" is full of delightful and inspired music.

...The direction of the Royal Theatre Mercadante, in Naples (formerly the Fondo), has been given to a society from December 15, 1884, to March, 1886, and the entire business of engaging artists has been placed in the hands of the managers of the *Agenzia Teatrale Napoletana*.

...By permission of the German Emperor, special performances are to be held at the State-subsidized theatres of Berlin, Hanover, Cassel, and Wiesbaden for the benefit of the fund now being raised for the purpose of erecting a monument to Carl Maria von Weber in his native town, Eutin, in Holstein.

...Mr. Goring Thomas's opera, "Esmeralda," was produced on the 27th ult. at the Stadt Theatre, Hamburg. Signor Ranegger conducted the performance. Mr. Thomas is now engaged on a second opera, the title of which will be "Nadesha." It will be produced by Mr. Carl Rosa next season at Drury Lane.

...A novelty in amusement is being organized in London by a Mr. Melbourne, who says he was known in America a few years ago as a baritone singer. He proposes to give a series of purely American concerts in the Prince's Hall. All of the vocal and instrumental artists will be Americans, nothing but the works of American composers will be played or sung, and every instrument, from the grand piano to the triangle, will be of American manufacture.

...Three interesting jubilee performances are impending at the Berlin Opera—viz., the 500th production at that institution of Weber's "Freischütz," the 200th of Meyerbeer's "Prophet," and the 100th of Spohr's "Jessonda." According to arrangements now in progress, the 500th performance of the most popular German opera, more especially, will assume a festive character, with all the best artists of the establishment contributing to its worthy rendering.

...Sir G. A. Macfarren, in his essay on Cipriani Potter, says about this London pianist and composer's meeting with Beethoven:

"Potter, meeting him, wished to tell of his delight at the works of Beethoven, with which he was familiar, and spoke with rapture of the Septet in E flat. Beethoven repudiated his rapture, however, and said he knew not how to write when that was produced, and had learnt entirely different principles since then. As to the roughness of Beethoven's manner, Potter told many anecdotes, and one that is highly characteristic. Beethoven invited him on one occasion to dinner, and they were sitting at table when such or such a dish was served up, whereas Beethoven had ordered another, and seizing that one, threw it at the servant's head. There was nothing left but bread and cheese, so that Potter regaled himself rather with his company than on his diet."

...The first performance in London of "Parsifal" as an "oratorio" (without scenery and action) attracted an audience of 7,000, the second of 8,000, to Albert Hall. In future, owing to the legal claims of Wagner's widow, portions only of "Parsifal" can be given on the concert stage. The leading London papers speak highly of the work and its performance. The *Athenæum* says of the second performance: "Its reception by the audience was no less enthusiastic than at the first performance, the chief soloists being recalled after each act." The *Saturday Review* remarks that "Herr Scaria, as *Gurnemans*, proved himself not only a singularly competent vocalist, but a faultless interpreter of Wagner's music. All the same, the honors of the evening remain with Fräulein Maltén, who sang and declaimed the music of *Kundry* with great dramatic force and vocal skill, which was really remarkable." The *Academy* says: "The attendance was very large, and the applause at the close very enthusiastic. When English audiences do not care for a work they do not hesitate to show dissatisfaction by abstaining from applause, and sometimes they even hiss. We may, therefore, conclude that Wagner's music alone has made a powerful impression, and if ever the mystery play is given in London the public will marvel at its originality and grandeur."

## PERSONALS.

**MONUMENT TO HAYDN IN VIENNA.**—The following letter is being circulated by Mr. G. C. Pigott, of 12 Akerman Road, Brixton, S. W.:—"After the lapse of seventy-five years a monument to Haydn, the Father of the Symphony, is about to be erected in Vienna. The figure is a full-length one on a pedestal, carved in Carara marble, the features taken from the best bust of him extant, executed by Grassi in the year 1800, when he had just composed his 'Creation.' Herr Heinrich Natter, the sculptor who gained the first prize for the Zwingli monument, for Zurich, has nearly completed Haydn's statue, and it will be erected in the Esterhazy Garden, in the suburb Mariahilf, where Haydn's house is still standing and where he died. Haydn twice visited London, where he composed his twelve celebrated Salomon symphonies, and where he was honored in every way. He himself said that it was first from England that his name was spread about the world. Whoever, then, from the English nation, will take part in the fund for the monument, gives the best proof of his veneration for a great genius, whose visits to England proved to be the most brilliant part of his career. The amount required to complete the monument is 18,000 florins, or about £1,500, and I am authorized by Mr. C. F. Pohl, Librarian to the Musical Society of Friends, in Vienna, and the biographer of Haydn, on behalf of the committee for the Haydn monument, to invite subscriptions toward it in England. I hope that all admirers of the great master will show their love and veneration for his memory by subscribing, and any amount (large or small) will be received with great pleasure."

**SOLOIST AT THE GARLAND.**—Mr. Louis Blumenberg, the violoncello virtuoso, will be the soloist of the concert of the Garland Musical Association, which will take place on December 18, at Ford's Opera House, Baltimore.

**GYE AND ALBANI.**—Mr. Gye and Mme. Albani, it is understood, propose to sail next month for America, where Mme. Albani will undertake a concert tour. She will make her first appearance at the New York Philharmonic Society's concert in January. At Covent Garden, it is confidently expected that Mme. Patti will sing as usual during the summer season of the Royal Italian Opera. Mr. Mapleson, on the other hand, is confident that he will secure her for Drury Lane. —*London Figaro.*

**COMPLIMENT TO AN ORGANIST.**—On Monday evening of last week, at the rehearsal of the Boston Handel and Haydn society a very gratifying compliment was paid B. J. Lang, who has been organist of the organization for twenty-five years. Mr. C. C. Perkins, after a happy speech of congratulation, presented that gentleman with a gold watch, a set of Shakespeare in the Handy Volume edition, and a book containing the autographs of the members of the society subscribed to a congratulatory address. Mr. Lang's reply was full of feeling.

**LISZT AND COUNT GEZA ZICHY.**—Franz Liszt is stopping with his friend, Count Geza Zichy, the one-armed pianist, at the latter's country seat in Hungary.

**MME. GERSTER'S ILLNESS.**—Mme. Etelka Gerster is still retained by sickness at Bologna. She has postponed her "season" in Berlin until January 15 next, and her American tour until the winter of 1885-6.

**TAMAGNO AND STAGNO.**—Both Tamagno and Stagno will sing a few nights this winter at the Teatro Regio, Turin, the former in "Le Prophète," the latter in "Lohengrin."

**JENNY LIND'S PUNCTUALITY.**—Jenny Lind is not a mere "honorary" member of the Faculty of the College of Music, at Albert Hall, London. "She is as punctual as the clock in coming," says the director, Sir George Grove, "and often stays an hour and a half longer than her proper time. And she is the most devoted teacher you can imagine; tremendously strict, but appreciative, and the idol of her scholars."

**DEATH OF MIERZOWSKI'S FATHER.**—The tenor, Mierzowski, left Turin most unexpectedly, being summoned to Warsaw in consequence of the death of his father.

**REMEYNI IN AUSTRALIA.**—The Hungarian fiddler, Remenyi, who is concertising with Miss Hattie B. Downing in Australian cities, is making a successful tour. They are not "up" in music in Australia, and after Remenyi gets through with them they will be worse off, musically, than they now are.

**MISS VAN ZANDT IN ST. PETERSBURG.**—Miss Marie Van Zandt, the American singer, has gone to St. Petersburg to fill an engagement.

**WACHTEL, THANK HEAVEN! RETIRES.**—Theodore Wachtel has at last decided to retire from the operatic stage. It was about time for Mr. Wachtel to give younger and better men a chance. We know of no act that would be received with more gratitude by the musical world than Campanini's retirement. Wachtel will reside in Vienna. We don't care where Campanini would reside, if he only would not sing.

**MR. BOTHNER ILL.**—Mr. Gus. Bothner, well known in musical managerial circles in this city, is very ill with pneumonia in Chicago.

**THE ROSEWALDS IN 'FRISCO.**—Mr. J. H. Rosewald and wife, the former an excellent musician and violinist, the latter a soprano singer of splendid attainments, have been giving musicals in San Francisco, where they have permanently settled.

**MR. MAPLESON ENGAGES MME. FURSCH-MADI.**—Mr. Mapleson, having dropped Mlle. Ricetti's name from his programmes, has supplemented his list of singers by the engagement

of Mme. Fursch-Madi for a number of nights. She will make her first appearance this season on Monday evening next in either "Aida" or "Les Huguenots."

## The American College of Musicians.

**MUSIC** is making rapid progress in America and probably this generation will not pass away without seeing from the pen of an American composer some grand and immortal work of art. This probability may be inferred from the American character, the distinguishing feature of which is perseverance. The average American tries and fails, tries and fails again, but, nothing daunted, he keeps on trying until he succeeds. Another strong point in Americans is that they are so easily educated; some time ago agents were sent over here to purchase books, and books were bound here to suit purchasers; half-binding was the thing wanted, and as long as the books looked tolerably well upon the shelves the American book-buyer wanted nothing more; but after a time a number of finely bound books found their way to America, the American eye was quickly educated, and now no binding is too good for America. The ear of the American is as easily educated as his eye; it is only necessary to read the programmes of concerts and organ recitals in New York, Boston, &c., to perceive that music of the highest class bears the sway, with a decided tendency toward the latest developments of the modern romantic school; Brahms, Grieg, and Raff figure in every important programme, and Carl Reinecke has expressed an opinion that this tendency disables to a certain extent those in whom it is to be found from duly appreciating the works of Mozart. Be this as it may, one thing is certain, viz.: that American musical talent will have every chance if the American College of Musicians adheres strictly to its published "plan of procedure." This plan is based upon that of the London College of Organists, the examinations in which require executive skill as well as theoretical knowledge on the part of the candidate. The examinations in the American College of Musicians are to be "written and demonstrative":—"the demonstrative examination" will show what the candidate can do as an executant or demonstrator of that which he proposes to teach to others: First, he will be required to perform a solo of his own selection within a given range of compositions; Secondly, he will be required to transpose a given passage into another key; and, Thirdly, he will be required to play a composition at sight. Each candidate is to have a number by which he is to be known so as to prevent any partiality or favor on the part of the examiner. Now, all this is excellent and evinces a thoroughness truly American. May every success attend the American College of Musicians, and may its highest degree M.M.A. (Master of Musical Art) be held in honor throughout the civilized world. If the American College of Musicians does not confine its examinations to American citizens, but gives its M.M.A. degree to all comers who pass, many an Englishman will cross the Atlantic just to obtain that degree. —*London Orchestra.*

## Musical Grievances in London.

**MR. J. C. RODRIGUES**, who is well and favorably known in New York through his former connection as musical critic with the *Musical Review* and later with the *New York World*, and who is now a resident of London, has sent to the *Times* of that city, the following interesting letter which shows, as we have often maintained, that New York in every way is far ahead of the English capital as far as musical life and concerts are concerned:

To the Editor of the Times:

SIR—All lovers of good music will approve the suggestion made in your notice of the last Richter concert in the *Times* of to-day as to the ultimate success of Saturday evening concerts in London during the winter months.

Indeed, a foreigner can well doubt of the English love of music when he hears that in London there are no great symphonic concerts during the following three months, except those at the Crystal Palace with its very tedious access. The first Philharmonic concert will be on February 26, and the first Richter concert will take place on April 20. It is certainly too long to wait for.

But another grievance of the lovers of music in London is the expense of concert-going. A ticket for a stall costs fifteen shillings. This is enormous; and if the managers find it indispensable to charge such prices, then there must be something wrong in the musical organism of this great metropolis. I need not bring the examples of the Continental cities, where life is less expensive than it is here. But in New York, whose Philharmonic Society's orchestra of 120 performers, under Mr. Theodore Thomas, is as good as any in Europe, they ask no more than \$1.50, or six shillings, for a stall. The same price is asked for the best seats in Steinway Hall. The Brooklyn Philharmonic Society, also under Mr. Thomas, is giving this winter twenty-two performances, and the subscription price for all is \$10, or, say, two guineas—less than two shillings each. The best seat for a single concert costs but five shillings. This society has a chorus of about 500 voices. Now, if these prices are possible in New York, where the expenses, with hall rental, musicians, advertisements, &c., are certainly not lighter than they are here, why is concert-going so expensive in London? It seems to me that not only should this great city have a series of winter concerts, but also that they should be given at prices which will not exclude from them the many real lovers of music who are deterred from paying for seats at the rate of fifteen shillings for a stall. I am, sir, your obedient servant, J. C. RODRIGUES.

89 New Bond street, W., November 12.

—The second concert given this season by the Symphony Society of New York may be attended at the Academy of Music on Saturday evening of this week, and the usual public rehearsal will occur on the afternoon of the preceding day. The programme for both entertainments includes Mendelssohn's "Scotch" symphony, Beethoven's "Emperor" concerto, with Herr Faelten as the pianist; Berlioz's "Carnival Romain" overture and some vocal numbers, to be interpreted by Mme. Schroeder-Hanstaengl.

## HOME NEWS.

—"An Adamless Eden" will be presented at the Comedy Theatre for an indefinite period. Lecocq's "Gandolfo" will be given as a first piece to-night.

—It is rumoured that Professor C. Couture, conductor of the Montreal Philharmonic Society, is about to leave Montreal. His loss will be very keenly felt by those connected with the society.

—Thirteen Hungarian musicians, constituting a genuine Hungarian band, will commence a series of concerts, to be given throughout the country, at Chickering Hall to-morrow evening.

—Mr. Henry Thomas, the popular manager of the Academy of Music in Montreal, has leased the Queen's Hall Assembly Rooms, and proposes to give a series of concerts during the winter.

—Miss Annie Schutte, pianiste, will give a concert at Steinway Hall on Friday evening next, with the assistance of Messrs. Max Heinrich and Richard Arnold, Miss Sarah Barton and the New York Philharmonic Club.

—The concert for the benefit of Mr. A. J. Murphy, superintendent of the Academy of Music, occurs to-morrow evening. Besides Miss Kellogg, Mme. Scalchi, Signor Vicini, Miss Margulies, Master Banner and Mr. Fritz Giese are to take part in the interpretation of a very liberal programme.

—An amusing burlesque on "Tannhäuser" was brought out at the Thalia Theatre, Saturday evening, under the title of "A Farce of the Future." Herren Lube and Rank and Fräulein Schatz filled the principle parts in the piece, which will, of course, not bear critical examination, but is to be set down as a *succès de rire*.

—The Milan Opera Company lost \$6,000 in Baltimore, and did not pay the members of the orchestra until an attachment of the baggage was threatened at the depot, just as the manager was about boarding the train. The company has not had a financial success. Walton, the "Plunger," as he is called, is constantly with the company, taking care of the money he has invested.

—The Miles and Barton "Orpheus and Eurydice" Company will close a season of fifty-five consecutive weeks with their engagement at the People's Theatre this week. They have produced "Orpheus and Eurydice" in every city of consequence between Boston, Manitoba, Portland, Oregon and San Francisco, and have given one of the longest continuous comic opera seasons on record.

—The Philharmonic Society of Brooklyn will give its fourth concert this season on Saturday evening next. The usual Friday afternoon rehearsal is to precede it. On both occasions the first and second parts of Bach's "Christmas" oratorio, adapted for performance by Robert Franz, and Mozart's "Requiem" will be given, with Misses Juch and Winant and Messrs. Winch and Whitney as the soloists.

—The new Standard Theatre will be thrown open to the public next Tuesday evening, when Suppé's operetta, "A Trip to Africa," will be presented for the first time in this city. This lively work was presented for twelve weeks at the Bijou Theatre, in Boston, last season. It has since become the property of Mr. James C. Duff, who is to be the manager of the new Standard, and he has reserved it to open that house, which will be one of the most luxurious and most comfortable of our theatres. Rehearsals of "A Trip to Africa" have been in progress for two months past. Mr. Clare has painted the scenery, which is of tropical gorgeousness, and Mr. Duff will provide rich dresses. "A Trip to Africa" is expected to run far into the spring.

—The iron curtain manufactured for the new Standard Theatre by Cheney, Williams & Co. was hung Saturday. It is of corrugated sheet-iron and is made in large square sections riveted together. It is twenty-nine feet wide and twenty-eight feet high. This curtain will be kept in constant use, so that on the first alarm of fire it can be lowered without any trouble. When the curtain is down it is estimated that a fire on the stage will not reach the auditorium in less than twenty minutes. In case of fire on the stage, two tanks have been placed on the roof above, with a capacity of 18,000 gallons each, from which large pipes lead to the stage, to which hose may be attached at a moment's notice. In addition to all this, one hundred and fifty-five buckets will be distributed about the stage and the fly galleries, ready for immediate use. The materials used in the construction of the theatre are fire-proof, and the house is considered to be as safe as modern skill can make it.

—On December 4 Mr. Otto A. Schmidt gave the first of a series of piano recitals at the Fort Wayne College, Fort Wayne, Ind. The programme was long, and considering that it was almost entirely classical, was very attentively listened to by a large audience. Mr. Schmidt was assisted by Mr. W. F. Heath, who furnished the vocal numbers, and by Mr. E. M. Wollank, who read a short biographical sketch of the authors represented, together with an analysis of the works given. An effort is being made to bring out "The Pirates" and "Pinafore," with local talent, some time after the holidays. Thompson's Comic Opera Company gave "The Beggar Student" at the Masonic Temple on the 5th to a large and well pleased audience. The company is not strong in any particular, but gave a uniformly good performance, with the exception of the orchestra, which consisted of only the four men carried by the company, there being not sufficient time to rehearse with the local orchestra.



## THE OPERA SEASON.

## At the Metropolitan.

"DON JUAN."

"DON GIOVANNI," as it was advertised, or "Don Juan," as Mozart's *chef-d'œuvre* is almost invariably called in the German opera repertoire, was given at the Metropolitan Opera House on last Wednesday evening for the first time this season. There was, as has recently become the rule, a very large and interested audience present, and the performance, which, on the whole, was a rather satisfactory one, seemed to be greatly enjoyed, and was certainly most heartily applauded by them.

"Don Juan," when compared with the productions of the modern German school, can correctly only be styled as a "concert-opera," for of the dramatic attitude aimed at and reached in the works of a Wagner, Mozart had no conception. The nearest effort and approach at such an effect occurs in the latter half of the second act, where, with the simplest possible means, a single pair of trombones, the advance of the marble guest *Don Pedro* is accompanied in a manner which bespeaks the master-hand and which makes the flesh creep. Otherwise, however, the work, often interrupted in its dramatic action by *Leporello's* buffonery, aims solely at the principles of the Italian school, namely, to present as much agreeable melody and show as much *bel canto* as both the composer and his interpreters are capable of producing. A successful rendering of "Don Juan" therefore requires, above all, fine singers and, if possible, singers who have been trained in the Italian school of singing. A perfect surprise in this direction was Mme. Schroeder-Hanstaengl, whose *Donna Anna* was a remarkable representation throughout. Her delivery of the "letter aria" in the first act was the finest piece of singing which we have heard for many a day and all through the opera she maintained the same high degree of excellence. Mlle. Marianne Brandt was the *Donna Elvira*, and, as everything this artiste undertakes, she carried it through in fine shape, although the part is not exactly suited to her powers. Fräulein Bely made her debut at the Metropolitan Opera House as *Zerlina*. We took occasion recently to speak in terms of high praise of her *coloratura* singing, and this art she controls with ease and mastery. Her voice, however, is too small in volume to fill the immense house and her efforts, therefore, although she acted charmingly, failed to be appreciated.

Of the gentlemen in the cast Herr Robinson owes his great reputation in Germany principally to his impersonation of *Don Juan*. Curiously enough, he failed to impress the New York public with his greatness in the part, and it seemed to us that, although he did justice to the role as far as love-making goes, his entire deportment was not that of a Spanish nobleman. His singing in the first act also was somewhat listless, and for the first time in our life we attended a performance at which the glorious aria, "Reich mir die Hand, mein Leben," was not redemanded. In the second act, however, when the demoniacal element comes into play, Herr Robinson grew in dramatic power. His meeting with the statue was both novel and grand, and he kept up the interest in his person to the fall of the curtain. Herr J. Staudigl, as *Leporello*, was an agreeable surprise. We had only known him before as an artistic singer who has a beautiful baritone voice and who phrases artistically, but that he should develop such a richness of humor as he did on this occasion we had not expected. The *parlando*, however, is not his forte, and this indeed requires Italian, and more especially Italian buffo, singers. Herr Udvardi, in the tame role of *Don Ottavio*, was very satisfactory. The orchestra, under Dr. Damrosch, was very good, and we were glad to see in the finale of the first act the division into three orchestras, playing at the same time a minuet, a waltz and a contredance, according to Mozart's skillful score. This is usually omitted. The chorus might have been better, notably in the last act.

## "THE HUGUENOTS."

The second representation of the "Huguenots," given on Friday evening, was in many respects an improvement on the very poor first production of Meyerbeer's masterwork at the Metropolitan Opera House. This was partially due to several important changes in the cast and, moreover, to a more satisfactory rehearsing of the *ensemble* numbers. There are many and some very difficult choruses in the "Huguenots," and they went this time with greater harmoniousness than on the occasion of the first, over-hurried production. The desirable change for the better, however, ought not to end here, as there is yet plenty of room for improvement. As regards the solo parts, Fräulein Wilde, who made her debut as *Valentina*, was incomparably better than Mme. Robinson. Her histrionic ability is very remarkable, and she excels, therefore, in scenes requiring powerful and passionate delivery. Her voice is at the same time strong and agreeable, and she uses it with skill. The same can also be said of Miss Bely's *Marguerite de Valois*, for she sings admirably, but her voice, as we stated above, has not sufficient carrying power to fill the large building. She, however, pleased the audience immensely and was several times loudly applauded. Fräulein Anna Slach's *Page* was as charming in looks, as it was pretty and admirable in musical delivery.

Of the gentlemen, Herr Anton Schott deserves foremost mention, as his *Raoul* was an excellent impersonation, growing in earnestness, manliness and vigor from the beginning up to the dramatic climax, which was reached in the famous duet. Apropos of this duet, Meyerbeer's original intention was to end Act IV. with the great "Benediction of Poignards," but Adolphe Nour-

rit, who created the role of *Raoul*, advised him to introduce a duo. Meyerbeer left the rehearsal in a state of doubt and excitement, but finally followed the tenor's excellent advice, and we are indebted to him for the immortal duet which created a sensation the first night. Herr Staudigl was very fine as *St. Bris*, both vocally and histrionically, and Herren Koegel and Blum did their duty as *Marcel* and *Nevers* respectively.

On Saturday afternoon "Don Juan" was repeated before a well-filled house and with the same artistic result as above-mentioned.

Monday night saw the fourth repetition of "Lohengrin" and again the house was crowded from pit to dome. The performance itself was a masterly one, Herr Schott surpassing himself in the title-role and Mlle. Brandt acquitted herself not less creditably as *Ortrud*. Great enthusiasm prevailed throughout the performance.

To-night "The Prophet" will be given with Frau Schroeder-Hanstaengl as *Bertha*; Herr Anton Schott as *Johann von Leyden*; Herr Kemnitz as *Jonas*; Herr Koegel as *Zacharias*; Herr Miller as *Matthias*; Herr Alois Blum as *Graf Oberthal*; Fräulein M. Brandt as *Fides*.

Friday night "William Tell" will be repeated.

## At the Academy.

"RIGOLETTO."

On Wednesday night Mlle. Nevada, who had been billed for "Rigoletto," was too ill to sing *Gilda*. Mme. Pappenheim had to come to the rescue at the shortest notice, and the ever-ready old stand-by, "Il Trovatore," was substituted. There was not a very large audience present, and the performance itself calls for little comment. Mme. Pappenheim's *Leonore* is well-known here from previous representations of the character. She acts the part exceedingly well, and her histrionic ability now exceeds her vocal efforts, as her voice, though still powerful and sympathetic, shows the effects of wear and tear, and has a distressing tremolo. Mme. Scalchi was an excellent *Aucena*, Signor Cardinali a fair *Manrico*, who took the house on his high C, and had to repeat the "Di quella pira," and Signor de Anna was a satisfactory *Di Luna*.

"AIDA."

On Friday night, "Aida" was given at the Academy, and it proved to be a red-letter night, both in point of attendance and of performance. Mme. Patti surpassed herself in the title-role and carried the whole house with enthusiasm. Next to her, the palm belongs to Signor Nicolini. After Monzini, who created the part of *Rhadames* in Cairo (1871), we know of no better interpreter of the part than this greatly under-rated tenor, who sings it superbly. Nicolini still possesses a noble voice and is an artist of the highest order. Some fools decried him when he first came here, but all professionals and good judges know that he is (even to-day) the best dramatic tenor we have had here for ten years.

In 1867, Nicolini created a *furor* in Paris, and his singing in "Ballo" and "Rigoletto" was admirable. He is worth twenty Cardinals. The original cast of "Aida" was: Pozzoni, *Aida*; Grossi, *Amneris*; Morgini, *Rhadames*; Steller, *Amonasso*.

On Saturday afternoon Mlle. Nevada finally appeared again in "Sonnambula," and although the audience was a rather small one, the lady repeated her previous success in the part of *Amina*. She sang and acted perfectly, charmingly; no more need be said, as her method and the performance of "Sonnambula" has repeatedly been mentioned in this journal.

"FAUST."

Had Nicolini, instead of Vicini, been cast for the title role of the above opera, which was given before an overflowing audience on Monday night, the performance would have been of such merit that it would have neutralized many of Colonel Mapleson's operatic peccadilloes. The cast, with the exception of the unsatisfactory tenor, was exceptional, Mme. Patti singing and acting the role of *Margherita*, Scalchi being *Siebel*, Signor Cherubini *Mephistofeles*, and De Anna as *Valentine* delighting the audience with his beautiful baritone voice.

"Favorita" is announced for to-night; "Crispino e la Comare," with Patti, for Friday, and for the matinee on Saturday, "Mirella," with Nevada in the title role, is to be given. Mme. Fursch-Madi is to appear in "Aida" on Monday night. We hope this announcement is true.

—The Musical Mutual Protective Union of New York held its annual meeting and election of officers at Turn Hall, in East Fourth street, on Thursday last. C. W. Wering and L. O'Reilly presided. The ticket elected was: President, C. W. Wering; vice-president, L. O'Reilly; secretary, M. Papst; treasurer, A. H. Goepel; trustees, J. Kochkeller, R. Reuter, J. G. Frank; executive committee, J. M. Lander, Thomas Baugh, R. De Angelis, Edward W. Lovell, P. Allerup, J. G. Pfeiffer, A. Belz. The Union has over 2,000 members, and its finances are in good condition. Steps were taken to raise the initiation fee to \$50 after the next quarterly meeting, and abolish the law making a six months' residence in this country necessary for membership. The case of George De Luce, an old destitute musician, created much sympathy. A generation ago he held a prominent position in musical circles of the city. For several years he has been troubled with a cancer in the face, and he now owes about \$75 for board and other necessities. A gift of \$100 was voted to him. He lives at No. 92 Henry street, Brooklyn, but communications for his benefit will be received by George Connor, No. 188 Pacific street.

## Philharmonic Concert.

THE New York Philharmonic Society gave their second public rehearsal and concert on last Friday afternoon and Saturday evening respectively, having on both occasions a very large attendance which filled the entire seating capacity of the Academy of Music. The programme was a very interesting one, but we protest against the habit, a growing one with Mr. Theodore Thomas, of putting two symphonies on the same programme. Dr. Damrosch also did this at the first Symphony Society concert, and then as well as at the last Philharmonic concert it proved wearisome even to the educated and musically interested listener. What must it be to the average concert-goer? As we heard one of them express it, it is "a bore and a nuisance."

The first number was the manuscript symphony of the young German composer, Richard Strauss. This young man, scarcely more than twenty years of age, has called the attention of the musical world to himself through his fine pianoforte sonata, his concerto for horn in E flat, his octet for wind instruments, and some other works of like serious character. Mr. Thomas, who was shown this, the young man's first symphony in F minor, at Leipzig, immediately recognized its musical value, brought over the manuscript with him last fall and now has had it produced in most complete style by a most magnificent orchestra and under a master conductor. The work itself proved to be worthy of the performance. As a whole it produces the effect of an exceedingly well-written, beautifully and not over-ambitiously orchestrated score, abounding in thematic material, which if not always of the grandest, or most strikingly new kind, is certainly well selected and refined. More especially is this true of the two first movements, *allegro una non troppo, un poco maestoso* in F minor and *scherzo* in A flat, of which the latter is really a most charming piece of writing, beautifully invented. The slow movement in C is weak in thematic material, but nicely and smoothly constructed, and so is the last movement, which bears some strong evidences of the influence of the "Egmont" overture.

The novelty was followed by Beethoven's "Coriolanus" overture, the best of his overtures, which was rendered with spirit and accuracy and was loudly applauded. Volkmann's violoncello concerto, in A minor, op. 33, was next on the programme. It is a work of little importance, as its main theme is absolutely stolen from the slow movement of Schubert's C major symphony. The solo performer was Mr. F. Giese, of Boston, who interpreted the concerto in a most masterly style. He has a finely developed technique and an artistic conception, phrasing like a true artist, and executing like a virtuoso. We have, however, to complain of the "scratchiness" of Mr. Giese's playing on the lower strings and an inadequate volume of tone compared with the efforts apparently made by the artist. He was enthusiastically received by the public, several times recalled, and played for an enore an unaccompanied gavot by Bach. The programme wound up with Schumann's great "Rhenish Symphony" in E flat, op. 97, which was beautifully rendered by the Philharmonic orchestra under the inspiring and concise guidance of Theodore Thomas.

## Concert of the Philharmonic Club.

THE New York Philharmonic Club have decided for this, their seventh season, to give only four, instead of the usual six soirees, the first one of which took place at Chickering Hall on Tuesday night, the 9th inst., before a numerous, appreciative and well-pleased audience. The programme was quite an interesting one and opened with a new trio, op. 65, in F minor, by Anton Dvorak, the celebrated Bohemian composer, who recently has gained the front rank among modern composers. This latest work of chamber music shows considerable merit, both as to invention and workmanship. Some novel harmonic devices will interest, more especially the musician, to whose taste, also, the carefully-written slow movement in A flat will appeal more than the three other movements which sound in parts decidedly "popular." This, however, is no fault when, as in the case of Dvorak, it does not descend to the commonplace, or even to vulgarity. The performance of the extremely difficult work was decidedly meritorious. Mr. S. B. Mills played the piano part with that finish and accuracy for which he is so long and favorably known. His touch and tone are very agreeable, and he never forces the latter to the detriment of its beauty or to the overpowering of his associates. Richard Arnold and Emil Schenck deserve praise for their conscientious and painstaking delivery of the violin and 'cello parts.

Mrs. Emil Gramm was the soloist of the evening, and her full, rich and well-trained mezzo-soprano voice never before sounded to better advantage than on this occasion. Her phrasing and general musical conception also were highly artistic and deserving of laudatory mention. She rendered first a very beautiful and sympathetic song, "Nur wer die Sehnsucht kennt," by Tschaiakowsky, and a less interesting, but pretty one, "Die Trennung," by H. Hofmann. Her second group comprised a nicely written and feelingly conceived song, "Sei nur getrost," by the resident composer, D. O. Klein, as also one by Klughardt, "Vöglein, wohin so schnell," which calls for no special comment. The four songs so pleased the audience that they heartily applauded Mrs. Gramm after each one of them, and insisted on that lady's giving two encores.

The full complement of the Philharmonic Club gave three numbers—"Midnight," "Canzonetta" and "Serenata," by Godard. These are originally written as duets for two violins, but have been skillfully set for the club—viz., for two violins, viola, flute, 'cello and double bass. At their first production last

year they immensely pleased the public, and so they were repeated this season, "by request," and proved, well played as they were, equally successful. The public insisted on a *da capo*, for which the Cazanetta in B flat was chosen by the club.

The string quartet, consisting of Messrs. Arnold, Faerber, Gramm and Schenck, finally gave a musicianly rendering of the second of Beethoven's quartets, op. 18. This one, in G major, still shows the strong influence of Mozart both in conception and treatment, but is very beautiful, and when well played, as on this occasion, is sure to earn for the performers the public's approval.

### Concert of the "Arion."

**S**ELDOM has a concert been given by any of our German or American singing societies which was artistically more successful than the one given by the "Arion" Singing Society, at Steinway Hall, on last Sunday evening. There was quite a large audience present and great enthusiasm prevailed. The programme was an exceedingly interesting one, and the performance thereof demonstrated that the "Arion," under its new conductor, Mr. Van der Stucken, not only pursues the highest artistic aims, but is also capable of their realization. This was clearly shown in the rendering of two part songs for male chorus, both new, very pretty and well chosen:

a, "The Desolate Mill," by Joseph Rheinberger.  
b, "Spanish Serenade," by A. Dreger.

But also the two greater and more pretentious compositions with orchestra were exceedingly well rendered, light and shade being nicely distributed, precision of attack and good phrasing well taken care of. These were F. Gernsheim's beautiful and dramatic new work, "Odin's Ride o'er the Sea," op. 48 in E minor and Heinrich Zöllner's likewise new "Forging Song," op. 5, in G minor. Mr. Franz Remmert, who sang the baritone solo in these two compositions and who also rendered an aria from Marschner's "Hans Heiling" was in good voice and sang well. He consequently pleased the public. The other soloist of evening was the ever popular violinist, Mr. Ovide Musin, and he brought down the house with his fine and noble rendering of the first movement of Beethoven's violin concerto and his skillful performance of a "Caprice de concert" of his own in G major, C major, and A minor, which if not very classical, is at least exceedingly effective. He was encored both times and responded with his usual amiability, playing after the Beethoven movement a very pretty "Berceuse" of his own.

The full orchestra of sixty men besides rendering the accompaniments to the above-named compositions, gave a fine performance of Massenet's new "Fairy Scenes," of Wagner's imposing "Kaiser March" and of a new work by Van der Stucken, called "Singers' Festival Procession." This is an exceedingly powerful, well-written and finely orchestrated movement with choral ending, having for its musical motto the "Ecce quam bonum." It was enthusiastically received by the large audience and we congratulate the "Arion" for having at its head a composer-conductor of the gifts and learning of which Frank Van der Stucken is possessed.

### The Patti Dinner.

**W**E are glad to see that the twenty-fifth anniversary of Patti's appearance on the stage did not pass without notice. We do not allude to the farcical production of "Martha" at the Academy, but to the dinner given in her honor at the Hotel Brunswick on Saturday night. A committee consisting of the following gentlemen organized this dinner, which proved a great success: Messrs. W. M. Steinway, R. F. Knoedler, G. Schirmer, F. A. Schwab, H. E. Krehbiel, Augustin Daly, N. Stetson and R. L. Cutting, Jr. Speeches were made by Mr. William Winter (the poet-critic), William Steinway, F. A. Schwab, Dr. L. Damrosch, Colonel Mapleson, Judge J. F. Daly, H. E. Krehbiel and that ever young and genial Max Maretzek, the "king of impresarios," and others.

Patti, as the greatest living prima donna, richly deserves this honor. For twenty-five years she has been unrivaled in her particular sphere, and it will be safe to say that after her final retirement from the stage no such songstress will be heard again in Italian opera.

That she is the greatest of all Italian sopranis has been acknowledged by the very highest authority. Rossini proclaimed her to be incomparable, and Auber said, "I have heard Catalani, Grisini, Pasta, and Malibran and every great singer since their day, and Patti surpasses them all." Halévy, Meyerbeer, Carafa and Berlioz said words to the same effect, and Verdi loudly proclaims that she is the one ideal prima-donna soprano the world has heard. Gounod also raves over her. What more can other poor mortals do, and certainly the able speeches held at this charming dinner contained no higher or more important eulogies, but they all were sincere and must have been exceedingly flattering to the diva. She seemed, indeed, highly pleased throughout the entire evening and smiled her most bewitching smiles. "Some of our fair readers will certainly want to know what the Queen of Song" wore on such a memorable occasion. Now, if they would only ask us about Nicolini, why, we would simply answer that he had the regulation swallow-tail coat and the usual black vest and trousers to match. But how about Patti's dress? How can a poor bachelor describe it? He could not even, as there were no other ladies outside of Mme. Patti herself present, glean any information on this important subject. Anyhow, the bodice (we think that is what they call it) was of sky-blue material, and the sleeves were of white lace, while the skirt was made of white silk, with profusely scattered flowers in-woven, and the entire dress was literally covered with

innumerable diamonds, that glittered like as many stars, and dazzled the poor common beholder. This is the best we can do for our fair lady-readers, and beg of them to be merciful with a simple musician who would like to allay their justifiable curiosity, but who lacks the technical knowledge to do so.

Among those present on this occasion we noticed: Dr. Marion Sims, Mr. Washington Hall, T. J. Toedt, Dr. A. B. Mott, W. D. Mann, Ovide Musin, Louis Runkel, Judge W. H. Arnoux, Judson Jarvis, R. L. Cutting, Jr., R. F. Knoedler, H. Cassebeer, Jr., Fred. Steins, B. Bachur, Louis de Bebian, Morris Reno, Wm. Courtney, Augustin Daly, Richard Hoffman, C. Moderati, T. B. Mills, A. Errani, H. E. Rhoadi, L. M. Iddings, A. F. Bowers, C. H. Steinway, G. Amberg, C. A. Clapp, Rudolph Aronson, Wm. Steinway, Dr. L. Damrosch, Otto Floersheim, and others.

### Re-enter "Prince Methusalem."

**S**TRAUSS'S "Prince Methusalem" followed "Nell Gwynne" on Monday night at the Casino. Although the opera has received so abundant a representation there hitherto, a full house welcomed its reappearance. The cast in most respects was an excellent one. The central figure, as was to be expected, was Mr. Francis Wilson, whose *Sigismund* is already well known for its bold outlines and ingenious presentation. His stage business, naturally, follows in the lines of yore, but has lost little of its interest because already familiar. The *Prince Methusalem* of Miss Bertha Ricci was well sung.

She has improved in the use of her voice since last here, and is certainly a pleasing lyric singer, though it is plain she has much to learn. Miss Rosalba Beecher makes a pretty *Pulcinella*. Her voice, however, is of a decidedly negative character and her acting about equally so. She contributes to the picturesque effect of the opera. Miss Alice May appeared as *Sophistica*, and *Cyprian* was taken by Mr. A. W. Maslin. Mr. Hubert Wilke was the *Trombonius*, and Mr. Alfred Klein tried to find a genial atmosphere in his transference from the fat priest to the *Grand Chamberlain*. Mr. Wilson's song, "The Dotlet on the Eye," was again accorded a tumultuous round of encores. Some new light effects and scenery were presented. The opera will run for some time.

### Music in Boston.

BOSTON, December 14.

**T**HE ninth concert of the Boston Symphony Orchestra took place last evening at Music Hall. The programme rendered was the following:

Overture ("Rosamunde").....	Schubert
Scena ("Il Profeta").....	Meyerbeer
Variations on the Austrian National Hymn.....	Haydn
"Sunset" (song with piano).....	Dudley Buck
Symphony, E flat ("Eroica"), op. 55.....	Beethoven

The soloist was Miss Mary H. How.

Schubert is having a fair show at these concerts this year, at which we have only reason to rejoice. We hope, however, that his great symphony in C major will also be played, especially as its last rendering, two years ago, was not very successful. The "Rosamunde" overture is well known and was played with much spirit by the orchestra. The Meyerbeer number is a fine piece of music, but scarcely adapted for concert performance, as it proved last night. Taken out of its surroundings in the opera, and without the text on the programme, the average concert-goer did not evidently know what to make of it. It was very finely sung by Miss How. She possesses a beautiful alto voice, which she also knows how to use in a musicianly manner. The lower tones are especially fine, ringing out clear and full. Her success with the audience was not what it might have been, as, owing to her unfortunate selection, the good qualities of her singing could only be appreciated by a musician, or, at least, one who knew the opera thoroughly. Haydn's beautiful variations were excellently rendered. It seems one cannot tire of them. I have heard them often enough, to be sure, but every time new beauties are apparent. The exquisite counterpoint, a theme in itself, given out by the first violins, while the cello is playing the hymn, never fails in its effect. The piece is the slow movement to one of the composer's string quartets, the so-called Kaiser quartet, but last evening was played by the entire body of strings. It was much applauded by the listeners. The song entitled "Sunset," by Dudley Buck, I must confess rather disappointed me. It appears to lack unity altogether and the music wanders on and on from modulation to modulation without any apparent purpose and without touching the hearer with any of the poetical feelings, which might have been called forth if the music had been inspired by the words and properly illustrated them. It certainly cannot stand comparison with the fine things Buck has already written. However, it was beautifully sung by Miss How, although it did not make any great impression on the audience, the ensuing applause being evidently mainly due to her fine singing. The Beethoven Symphony, with the exception of one place in the first part, and one in the scherzo, which were not quite firm enough, went well. The solo for the three horns in the scherzo came out beautifully and without any mishap whatever, which is quite rarely the case. At the next concert we are to hear Mendelssohn's Symphony in A minor, Rubinstein's ballet music, "La Vigne," which is new here, Beethoven's Egmont overture, and some violin playing by Mr. Löffler.

LOUIS MAAS.

—The Milan Italian Opera Company, give Verdi's "Aida" at Music Hall this evening.

### Music in Baltimore.

BALTIMORE, December 13, 1884.

**S**OME signs of life at last! The first concert of the Oratorio Society took place last night at the armory of the Fifth Regiment. The works selected were "The Crusaders," cantata by Niels W. Gade, and "Fair Ellen," by Max Bruch. Both compositions are supposed to be familiar to the readers of THE MUSICAL COURIER, and so I shall not discuss their merits, but go at once into the analysis of the merits or faults of their execution. In the first place all the work of the society, as such, was excellently done, with the conscientious study, untiring energy and artistic refinement to which Mr. Fritz Finke, the director, has educated this large body. So far I have nothing but praise to give. The orchestra was better than our orchestras generally are and did not only spoil nothing, but were a positive help to the singers. I cannot extend our admiration to the soloists, whom I could hardly consider efficient enough.

Mme. Eugenie Pappenheim, whom I remember as an imposing apparition with a gigantic voice, nearly or quite equal to Materna's, has undergone a loss of voice as well as of physique, and sings now with a tremulousness quite distressing to listen to. Mr. A. E. Stoddard, though proving the best of the three soloists, did not seem fully to come up to his reputation. He lacks compass, and his lower tones were often lost to the audience. Mr. William Winch knows how to sing, but was on both nights under the influence of some bronchial trouble, which made him handle with kid gloves all the tones above first c; (e) g and a were produced with a tenderness as unexpected as it was uncalled for, and f seemed quite to distress the singer. Mme. Pappenheim fared much better with "Fair Ellen" than with the "Crusaders," but her pronunciation of vowels was in both cantatas equally exhilarating. Mr. Finke earned well-deserved demonstrations of praise, and Mr. Harald Randolph, the pianist, acquitted himself well.

Prof. W. M. D. R. Muller, the well-known organist, died Friday last at 8:30 o'clock, after an illness of several months duration. He was thirty-two years of age, and was for a number of years one of the most popular music teachers in the city. He filled the position of organist of Grace Protestant Episcopal Church, in this city, for a period of ten years to the great satisfaction of the musical committee, the rector and the congregation generally. Professor Muller studied the organ with Eugene Thayer, the New York organist and composer, and this eminent musician has always considered him to be one of his most able pupils. He studied the piano with Mme. Schiller, of New York, with great success. Professor Muller was a gentleman of artistic tastes generally. He had a large circle of friends, who will greatly miss his genial presence. His funeral will take place from the residence of his brother, Mr. James N. Muller, 13 Jackson square.

HANS SLICK.

### Von Bülow in Trouble Again.

**A** MUSICAL scandal, the like of which has never been witnessed here before, was enacted on Monday evening at a concert given in the large hall of the Conservatoire by Dr. Hans von Bülow, who but a few months ago was the hero of a similar scene at the Grand Opera House in Berlin. The concert hall was crowded, and among the audience were the Archduchess Valérie, Archduke Karl Ludwig, Duke Karl Theodor, of Bavaria, and many leading members of the aristocracy. The programme included Beethoven's overture to "Egmont." After the previous numbers had been played, Herr von Bülow stepped forward to the front of the platform, and taking from his pocket yesterday morning's issue of the *Fremdenblatt*, addressed the audience in a tone of mingled ill-temper and irony. He said that the journal in question had found fault with his previous rendering of Beethoven's "Egmont," and that, as he would not like to wrong the great composer again, his orchestra would play instead the "Academical Overture" of the Anstrian Brahms. The public indignantly protested, and called for Beethoven's overture, which, after some hesitation on the part of Herr von Bülow, was produced. Brahms's "Academical Overture" was then expected, but Herr von Bülow, after putting on his overcoat, once more addressed the audience: "I cannot render it on the pianoforte," he said, "and my musicians are too tired to play it themselves." It would be difficult to describe the angry feeling roused among the public by Herr von Bülow's behavior. It is questionable whether he will ever be asked to play in Vienna again. Neither the presence of royalty nor the fact that he was performing to the most musical and appreciative audience in Europe, prevented him from giving vent to his wounded vanity by an unseemly and unjustifiable manifestation.—*Vienna Dispatch to the London Daily Telegraph*, December 4.

### Musical Items.

—Henry E. Dixey continues the central power at the Bijou Opera House. His new song in the second act is "taking." Miss Somerville still presents her excellent sketch of the "simple country maiden." The house on Sunday night put on additional regalia in honor of the Elks' reception.

—Mlle. Marie Aimée made her appearance in "Manizelle" at the Fifth Avenue Theatre on Monday night. The farce affords her an excellent opportunity for her interesting methods, and also gives a chance for the introduction of songs such as Aimée alone knows how to charm the public with.

—The String Quartet, of Buffalo, aided by Dr. Louis Maas, pianist, of Boston, gave their eighth concert of the series a week ago last Monday night to a large audience. The programme included a sonata for piano and violin by Dr. Maas, who charmed his hearers by the masterly rendering of the piano portions of this and the Brahms's "Quartet."



## A Coincidence.

MANY eminent musicians constantly make their appearance in our sanctum, but a rare coincidence happened on last Monday. On that day within a few minutes of the noon-day hour, there met without any prior knowledge of the event, Prof. Henry Schradiek, of the Cincinnati College of Music; Mr. Frank Van Der Stucken, M. Ovide Musin, the violinist, and Mr. Louis Blumenberg, the 'cello virtuoso.

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—By the will of the late Reuben E. Springer, of Cincinnati, the Music Hall Association receives \$75,000 and the Cincinnati College of Music, \$40,000.

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### AN UNFOUNDED RUMOR CONTRADICTED.

LAST Wednesday nearly all the New York morning papers published an item of news that "a notice had been posted at Steinway & Sons' piano works, at Steinway, Long Island City, stating that from January 1 the works would be shut down for an indefinite period, that many hundreds of men would thereby be thrown out of employment and great distress was anticipated," &c., &c.

This was quite a surprise to the trade, but to no one more so than to Messrs. Steinway & Sons themselves, who immediately informed the newspapers and the Associated Press that the statement was a malicious fabrication, that no notice whatever had been posted at their Long Island City piano works, and that the firm intended, *as heretofore*, to work both their New York and Long Island City establishments with their full force of men, and on full time, without discharging a single man.

All the newspapers next morning published the refutation of the *canard*, and the Associated Press telegraphed the correction to Europe and all over this continent to the same journals to which it had sent the false report, but of course the falsehood had twenty-four hours start of the truth.

An investigation of the matter revealed the fact that the Long Island News Association had sent the false despatch during the preceding night to the New York Associated Press. The agent of the Long Island News Association had derived his information from an item appearing in a small local paper, the *Long Island City Daily Star*, published Tuesday afternoon, December 9. On its being called to account, it was found that the editor had been imposed upon and without evil intent had published an unfounded rumor of what possibly might have to be done, as a fact. This unpleasant experience on the part of Messrs. Steinway & Sons is the more to be regretted, as they are one of the very few piano manufacturers of this country who are not only working their full force of men on full time during the present depression in trade, but they have been and are now actually working several of their departments on overtime.

### THE GREENER CASE.

MR. MORRISON, the enterprising young attorney acting in Mr. Greener's name, should be more careful with the language he uses in the offices of reputable piano manufacturers, especially in his references to other firms. In order to effect his purpose he has made statements that are absolutely without a vestige of truth.

Having made the Greener patent a subject of close investigation, we have been enabled to advise firms how to act in case Mr. Morrison should call. We can assure every one with whom we have had a conference on this subject, that there is no question of the correctness of our position—that our articles on the Greener patent are in every sense the proper ones for guidance, and that the action on the part of a piano manufacturer, based upon the advice and suggestion we have given, is the only proper one to pursue.

We again congratulate the trade that the firm of Chickering & Sons has been selected to defend the combined interests of the piano trade in this matter. The determined stand taken by this house and the evidence in its possession are sufficient guarantees that the absurdity of the Greener claim will be so thoroughly demonstrated as to put an end to such things in the future.

—Chickering & Sons are having an elevator placed in their New York building. The basement floors are to be changed into warerooms and the top floor over the hall will be used as repair shops hereafter.

### THE SWINDLER A "DAISY."

H. S. Mackie & Co. \$77<sup>55</sup>/<sub>100</sub>. Next!

WE understood last week that the itinerant swindler who every now and then leaves New York for a few days to make an honest dollar in the country, as it were, and who last week received \$100 from Messrs. Adams Brothers, of Watertown, N. Y., in consideration of various pleasant things told to them by him in his own delectable style, had returned to this city. He dropped in at the factory of Messrs. Haines Brothers, and endeavored to get possession of some writing paper and an envelope. He succeeded, but only partly, as Mr. Haines, Sr., gave him plain paper and envelopes only. Naturally disappointed, he decided upon one more trial, and calling at the retail warerooms of the firm he succeeded in getting letter-paper and envelopes with the firm's imprint.

We no sooner learned this than we mailed the following circular to all the important agents of Haines Brothers in New York State, Pennsylvania and in this vicinity:

NEW YORK, December 10, 1884.

Messrs. —  
GENTLEMEN—We send you with this mail a marked copy of THE MUSICAL COURIER of this date. The same swindler referred to in the marked article has been in the warerooms of Messrs. Haines Brothers and secured some of their letter paper and envelopes. This is an indication that he intends to operate upon the agents of Haines Brothers. Should he make his appearance, have him arrested or detained, and telegraph at once to THE MUSICAL COURIER. Mr. H. J. Demarest is the only traveling salesman for Haines Brothers. Any other person representing himself as such is a swindler. Yours respectfully,  
BLUMENBERG & FLOERSHEIM.

This circular-letter was mailed by us Wednesday last to Haines Brothers' agents only. It appears the swindler kept quite shady, for he did not call on any of the agents, but he must have made a pleasant call in the warerooms of Mackie & Co., Rochester, N. Y., as this letter demonstrates:

ROCHESTER, N. Y., December 13, 1884.

Messrs. Haines Brothers, 95 Fifth Avenue, New York:

GENTLEMEN—We inclose notice of protest of your check, No. 112, for seventy-six<sup>85</sup>/<sub>100</sub> dollars (\$76<sup>85</sup>/<sub>100</sub>), drawn on Opdyke & Co., 12 Pine street, N. Y., to the order of H. S. Mackie & Co., now in our hands, for which amount, with protest fee, one<sup>20</sup>/<sub>100</sub> dollars added, please remit us New York draft, and oblige  
Yours respectfully,  
H. S. MACKIE & CO.

Exactly how the swindler operated upon Messrs. H. S. Mackie & Co. we do not know, but it is self-evident that he applied the same principle he originally adopted, and this cost these gentlemen just \$77<sup>55</sup>/<sub>100</sub>. Haines Brothers have not done any business with Mackie & Co. for the past twelve to fifteen years. Neither has the firm a bank account with Opdyke & Co. The swindler operated with the same success that characterizes all of his work.

Yet, is it not astonishing that a stranger can get checks and drafts cashed or endorsed with apparent ease by firms in the piano trade, who hesitate to loan money to or cash a draft for the average legitimate salesman, unless he happens to be a personal friend? Here are firms like Powers, in Burlington, Vt.; Wood Brothers, Pittsfield, Mass.; Peck & Schilling, in Oswego, N. Y.; J. W. Ebert, Altoona, Pa.; Adams Brothers, Watertown, N. Y., and H. S. Mackie & Co., Rochester, and many others, victimized by a swindler, while often an honest salesman is incommode and cross-examined forward and backward before he can get a fifty-dollar draft cashed.

But let the mighty work go on. While all the fools are not yet dead, this "daisy" swindler, who has a beautiful country before him, in which accommodating piano and organ dealers abound, can gather in all he requires for the contingencies a cold day may bring with it.

Next!

### A Pittsburg Item.

MESSRS. MELLOR, HOENE & HENRICKS, of Pittsburg, Pa., last Saturday purchased from Sloane & Co., the carpet firm in this city, the large building on Fifth avenue, Pittsburg, immediately adjoining their present warerooms. The building has a frontage of 30 feet, by 240 feet depth. Two floors and the basement will be occupied by Mellor, Hoene & Henricks, after the improvements they intend to make shall have been finished.

—In the course of last month (November), Messrs. Steinway & Sons had the honor of furnishing another of their pianofortes to the Royal Household in Great Britain, they having been entrusted with Her Majesty's commands to supply one of their upright grands for the special use of Her Royal Highness the Princess Beatrice at Windsor Castle. This is the third pianoforte that has been supplied to the Royal Family in England, a Steinway grand having previously been supplied for the special use of Her Majesty the Queen, and an upright grand for the boudoir of Her Royal Highness the Princess Beatrice, both of which were sent to Balmoral Castle in Scotland.

### Decker Brothers' Pianos.

MESSRS. DECKER BROTHERS have in their spacious warerooms, 33 Union square, west, a large number of pianos designed especially for the holiday trade. They are handsomely carved and inlaid with different colored woods. The strong points over other pianos claimed by the firm is durability. Mr. John J. Decker, the senior member of the firm, for many years a practical piano maker, is yet able to make any part of an instrument, and every day he is to be found at the factory superintending the construction of every piano sent out. The fullness and richness of tone of the Decker piano are well known to musicians. The firm has enjoyed uniform success since it was established in 1862.

### German Pianos Again.

THE German letter in the last number of the *London Pianoforte Dealers' Guide* says:

DRESDEN, October 24.

More and more the attention of our pianoforte manufacturers is drawn toward the ever increasing market of America. The go-ahead energy of our transatlantic cousins is felt in every direction, since their old prejudice against foreign workmanship has begun to give way. Considering the fact that the pianoforte and its cultivation is no longer in America a mere luxury of the drawing-room, but is acknowledged as a necessary item of modern accomplishment and education, the market opening in the United States may indeed take extension of which we can scarcely form at present a precise idea. The States will probably for a considerable time hold to their present principle of protecting their home manufacturers by a high duty on foreign import, but German makers have already taken these facts into calculation, and Germany (and most likely also all other European manufacturers) will be able to compete with American makers in spite of their import duty.

It is to be hoped, though, that none of our cheap stuff, which still floats into the market in great quantities, may be exported to the disadvantage of the German fame, but that every sensible agent should try to push warrantably good instruments only.

### Communications.

QUINCY, Ill., December 8.

Editors Musical Courier:

We do not intend to show up at the New Orleans Exposition. The day for trying to make any reputation for organs is passed. To ninety-nine out of every one hundred who buy an organ, "an organ is an organ," and Jones's nine sets of reeds in a painted case sell as well as Smith's with the same number of reeds in a walnut case, though the latter may have cost double the amount of money to manufacture. Yours,

WHITNEY & HOLMES ORGAN COMPANY.

WASHINGTON, December 8.

Editors Musical Courier:

Mr. Edward F. Droop, for many years a member of the late firm of W. G. Metzgerott & Co., begs to announce that he will conduct the piano and music business under his own name at the "old stand," 925 Pennsylvania avenue. An experience of over twenty-five years in the business enables him to thoroughly meet all the requirements of a first-class music establishment, and having opened an entirely new stock, embracing all the latest styles of modern instruments, he respectfully invites you to an inspection of the same, and solicits your kind patronage.

EDWARD F. DROOP,

Sole agent for Steinway & Sons', Gabler & Brother's, and Groveteen & Fuller's pianos.

FORT SMITH, Ark., December 8.

Editors Musical Courier:

As a certain agent, representing H. G. Hollenberg, of Memphis, is trying to make the public believe that the "Hollenberg" piano is made by him in New York, and also that he has a factory there, would you inform me if this is true or not, and if you know who makes his pianos. The music trade is a little better now, though it has been very dull. I have sold in the last year three times as many pianos and organs in this part of Arkansas as all the other dealers and agents together. Your paper is valuable for us; I could not do without it. Wishing you continued success, I remain, yours truly,

R. C. BOLLINGER.

[We know of no "Hollenberg" piano made here or anywhere else. A piano marked "Hollenberg" is a stenciled piano, as Mr. Hollenberg is not a piano manufacturer. Still, for the sake of protection, he may call the pianos he buys and pays for "Hollenberg" pianos.—EDS.]

RICHMOND, Ind., December 11.

Editors Musical Courier:

We have been invited to furnish the piano for the headquarters of the Indiana department at the New Orleans Exposition, and we expect to put a piano there which will be an honor to the State. Very truly yours,

CHASE PIANO COMPANY.

—Mr. Charles J. G. Wilson, formerly of the Smith American Organ Company, has returned from Spain recently, whither the company had sent him, and reports that there is a fine opening in that country for the sale of American organs, and also, to some extent, of American pianos. Several English makers are also on the *qui vive* concerning starting business with Spain, and it is to be hoped that their endeavors will be successful.—*Pianoforte Dealers' Guide*.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

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Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

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Correspondence solicited. Agents wanted everywhere.

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Known everywhere, and sold by the trade as in all respects first-class instruments.



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**MUNROE PATENT ORGAN REED,**

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**GEORGE BOTHNER,**

*Manufacturer of Pianoforte Actions,*

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GRAND, SQUARE and UPRIGHT.

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WAREHOUSES: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C. State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

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**PIANOS**

RENOWNED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**

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60,000

NOW IN USE

## International Copyright.

By ALBERT A. STANLEY.

(Concluded.)

It may strike the readers of this article that more has been said regarding the foreign than the American authors' or composers' rights, and that the animus of the whole argument is an attack upon our revenue system. It was distinctly stated, as the arguments of the protectionists were taken up that no arraignment of the protective system was intended, either directly or impliedly; on the contrary, as stated above, the tariff would undoubtedly give the native publisher a great advantage. But it has been clearly pointed out by Mr. G. P. Lathrop, that an amendment which would make obligatory the manufacture of the foreign author's book in this country, would give American publishers a double protection—which could not and ought not to be granted—viz., by tariff and by special enactment.

It is true that the cause of the authors across the ocean has been fearlessly championed by the literary men of this country, but in so doing they have been fighting their own battle, and any step which secures justice to foreign writers adds to the rights of our own. The majority of our leading authors are in favor of this movement, and the National Copyright League numbers

among its active members such men as John Greenleaf Whittier, who never indorsed any but a righteous cause; President Eliot, John Fisk, Washington Gladden, Theodore T. Woolsey, Richard Watson Gilder, Assistant-Bishop H. C. Potter, Edward Eggleston, and several hundred others equally well known. This organization, under the management of its able executive committee, with the poet, George Parsons Lathrop, whose trenchant pen has aroused men of letters to action, as secretary, has done efficient work in this field, and proposes to know no rest as long as such injustice is possible.

The Dorsheimer bill, which, it is expected, will come up for consideration early in the coming session of Congress, seems to embody, as no other measure has before, the essential features necessary to a successful arrangement of the various interests involved, and to the passage of this bill all energies are being bent, and the result is looked forward to with absorbing interest. The majority of our leading publishers—not only in the book but also in the music trade—are coming forward in its support, and it is hard to see upon what ground Congress can refuse to pass this bill, when the parties chiefly interested therein petition for such favorable action.

It is pleasant to note that the action of the Music Teachers National Association at its last meeting at Cleveland is meeting

with a spontaneous and hearty recognition from the members of the musical profession, and that the petitions\* praying for the "passage of a just and equitable measure establishing international copyright" are being generally signed by publishers and dealers, as well as the teachers themselves. It is well when any profession takes a firm stand for justice and right, but it is a peculiarly happy omen for our musical progress, upon a question like this—which has been so hedged about by sophistries, and is so involved in issues appealing to selfishness—to find the musicians of America declaring for justice and right.

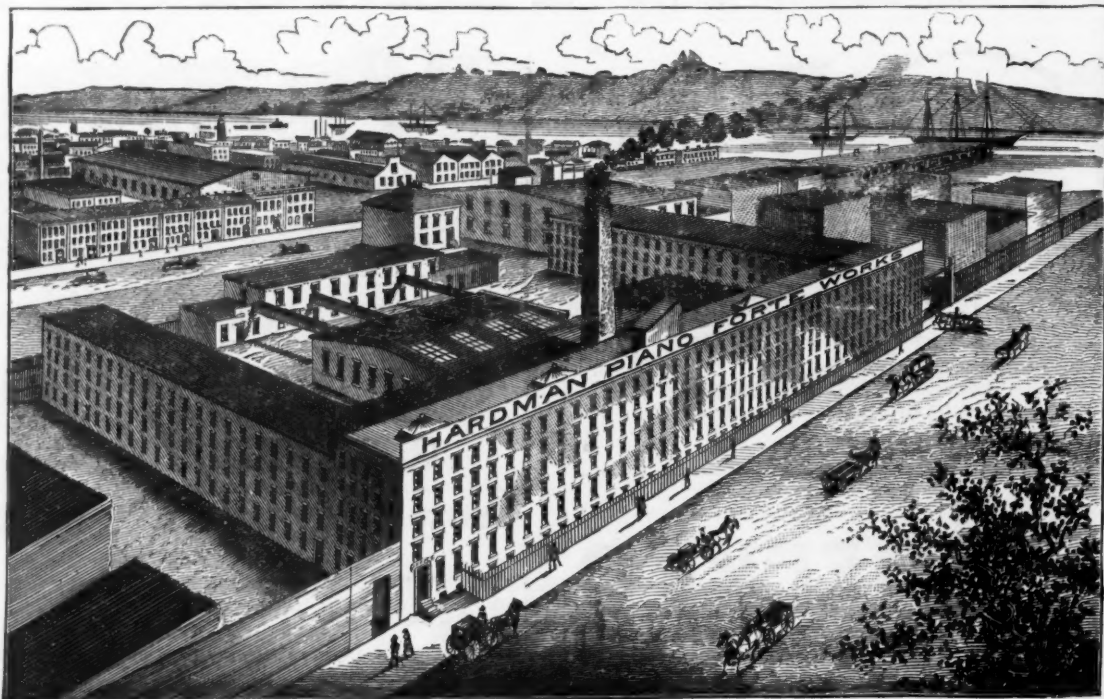
A wag suggests that a suitable opening for many choirs would be, "Lord have mercy on us, miserable singers!"

Out West.—Musical Star (who has not been too successful): "How much is my bill?" Clerk: "How much money have you got with you?" M. S.: "About \$200." Clerk: "That's all, is it?" M. S.: "Yes, that's all." Clerk: "Well, your bill is just \$200."

\* Any person desirous of assisting in this good work, either by signing themselves or securing the signatures of others, will be supplied with circulars and blank petitions by addressing Mr. A. A. Stanley, No. 14 Pallas street, Providence, R. I.

## THE "SUPERB" HARDMAN PIANO.

OFFICE AND FACTORY:  
48th and 49th Streets, and 11th and 12th Avenues,  
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WAREHOUSES:  
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## PIANO STOOL WITH BACK.

The latest and most practical Novelty in this line.

What S. B. MILLS, the great Pianist, says about this Patent Stool:

NEW YORK, JUNE 26, 1884.

Messrs. T. F. KRAEMER &amp; CO., New York.

GENTS: Having seen and tried your adjustable Piano Stool with Back, I have much pleasure in testifying to the excellency and usefulness of the same. What I most particularly recommend is the support and portability of it. I think it will supersede all other Piano Stools. For those who practice much I think it is an absolute necessity.

S. B. MILLS.

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4 manuals; St. George's Ch.,  
N. Y., 4; St. Paul's M. E. Ch.,  
N. Y., 4; Fifth Avenue Pres.  
Ch., N. Y., 3; Brooklyn Tab-  
ernacle, 4; First Presbyterian,  
Philadelphia, 3; Trinity Ch.,  
San Francisco, 3; Christ Ch.,  
New Orleans, 3; and Pitts-  
burgh R.C. Cathedral, 4.





## Improvements in Upright Pianos.

IMPROVEMENTS in the construction of upright pianos have been invented and introduced by the Mason & Hamlin Company, of Boston, New York and Chicago, which add materially to the value of these instruments, rendering them capable of tones of extraordinary purity and beauty, and much increasing their durability; overcoming in large degree their tendency to fall from the pitch and get out of tune, which has been the most serious practical difficulty in the pianoforte.

The principal of these improvements, which we shall illustrate and describe, consists in a different mode of fastening the strings.

Instead of holding them by iron pins driven into wood, as has heretofore been done, the Mason & Hamlin Company, by an ingenious invention, fasten each string directly to the iron plate itself, so holding it exactly, securely and permanently. From the instability

and changeable character of wood it has been impossible to do this when the latter material was employed. Yet upon such exact holding evidently depends very largely the quality of tone of the piano, and in still greater degree its capacity to stand at correct pitch.

## THE OLD METHOD OF STRINGING PIANOS.

is shown in Figure 4. X is a part of the iron plate, which, when securely bolted to the heavy wood support at its back y, forms the frame on which the strings are stretched.

FIG. 4.—OLD METHOD OF STRINGING.

These strings are held by the iron wrest-pins, Z Z Z, which are simply driven into holes prepared for them in the wood. Sometimes the iron plate is extended to cover the whole of the wooden frame, and in that case has holes through which the wrest-pins are driven into the wood. In tuning the instruments the iron pins are turned back or forward, winding or unwinding, and so tightening or loosening the strings. Disadvantages of this old method evidently are:

1. It is difficult to tune the instrument exactly. A very slight turning of the pin back or forward changes the tension of the string sufficiently to alter the pitch materially. The tuner has, therefore, to turn the pin back and forward repeatedly until he hits, partly by chance, the exact tension required. Sometimes he is compelled to effect the slight difference needed by bending the pin, or forcing it toward or away from the string, so as to tighten or loosen it very slightly. Now, the hold of the pin upon the wood, by which the string is held, is mainly through friction, and by the process of tuning this friction is lessened, just as the hold of a round nail in wood is diminished by turning it round and bending it to and fro. Thus, every time a piano constructed on this old system is tuned, it is more or less injured. It is not a rare case that the injury is so great as to render the piano practically useless in a few years, because it becomes practically impossible to tune it with any reasonable approach to accuracy.

2. A yet more important disadvantage of this old method of holding the strings arises from the changeable nature of the wood, which swells and shrinks with atmospheric changes. It must be remembered that a very slight change in the tension of the string will affect the pitch of its tone. Hence, least changes in the wood, which would ordinarily be immaterial, are of consequence here. The great liability of pianos, as they have been made, to get out of tune, arises mainly from this cause, and every player knows that its constant getting out of tune is the great difficulty in the use of the piano. The fact that the whole iron plate of the instrument has been securely bolted to a heavy wooden frame increases this difficulty, because in swelling and shrinking the wood springs the plate more or less.

3. The heavy wood support of unvibrating wood at the back of the iron plate is a detriment to the instrument, preventing the

freest, fullest vibration of its strings, and tending to make its tones dull and mixed with mere noise.

## THE IMPROVED METHOD OF STRINGING

invented by the Mason & Hamlin Company, and introduced in their pianos, is shown in accompanying cuts. Fig. 1 shows a piano

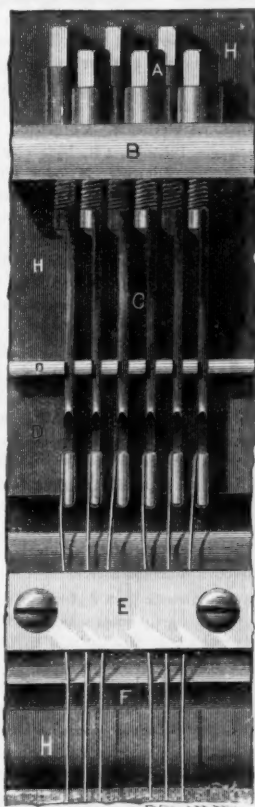


FIG. 3.—THE NEW METHOD OF STRINGING.

with the front of the case removed. H is the iron plate or frame, made strong enough to bear the full strain of the strings without any wood support at its back, which is so left open for more perfect and free vibration of strings and resonance of tones as reflected from the sound-board, which extends behind the strings to the top of the frame. B B is a metal flange cast in and forming a part of the iron plate or frame itself. Through this flange pass the screws, A, to the lower ends of which the strings are attached. Fig. 2 shows on a larger scale a side view of the stringing device, by which the string is fastened to the iron frame and its tension is regulated. Fig. 3 gives a front view of the same, showing the upper parts of six strings (producing two tones).

bridge. F is the upper bridge, a triangular piece of metal, on which the strings rest, and are properly spaced. G is the string itself. H H is a part of the iron plate or frame on which the strings are stretched.

It will be seen that by this method of stringing, the employment of wood, either for the fastening of the strings or the support of the iron frame at its back, is entirely dispensed with, and so the disadvantages of its use are avoided; metal, with its greater strength and comparatively changeless character, being substituted. Principal advantages claimed for this method of stringing are:

1. Particularly bright and pure musical tones are produced. The strings, being exactly and permanently held at each end, are not liable to the imperfect or false vibrations which are inevitable in the old way of stringing. Then the absence of the wood at the back of the metal frame is a material advantage, giving great freedom to the tones produced by the vibration of strings as perfectly reflected from the sounding-board.

2. Permanence in good qualities of tone is secured. The strings remain as properly stretched on the iron frame, and are not subject to the unfavorable changes coming from fastenings in changeable wood.

3. The piano is easily and exactly tuned, and has extraordinary capacity to remain in tune. Under the old system considerable force was required to turn the wrest-pin, and one revolution of it tightened or loosened the string as much as the whole circumference of the pin. By the new system a complete revolution of the tuning screw tightens or loosens the string only the width of one thread of the screw, requiring proportionately less force to operate it. Exact work is thus rendered easy.

The metal frame and fastenings are not liable to change. After a few tunings, sufficient to take out the mere stretch of the strings, they remain as set, and the piano hardly requires tuning at all. Moreover, it is not injured by tuning, as must be the case with wrest-pins set in wood, as has been shown. These pianos are, evidently, peculiarly adapted to positions where tuners are not readily available, as well as to climates which involve trying conditions, not only as to temperature, humidity, &c., but also from ravages of insects, which in some countries so destroy the fibre of the wood that in a short time wrest-pins lose their hold upon it, and the instrument becomes useless.

Other improvements of minor importance are included in these pianos. One is an improvement upon the French upright action, now very generally used, by which its capacity for rapid repetition of tones is much increased.

The cost to manufacture these pianos will be somewhat more than that of instruments constructed on the old system, but advantages obtained evidently warrant this.

The Mason & Hamlin Co. are well known as having been the first to introduce and manufacture the American organ, which has now become the most popular and largely used of large musical instruments. Their very successful experience in the manufacture of 150,000 organs has amply fitted them for the improvement of musical instruments, and given them a world-wide reputation which they would be very unwilling to jeopardize. They have, therefore, been experimenting with pianos several years, and testing their improvements in every way before being willing to give them to the public. They have now obtained and thoroughly tested results which warrant them in the extensive manufacture of their new upright pianos.—*Scientific American*, Dec. 6, 1884.

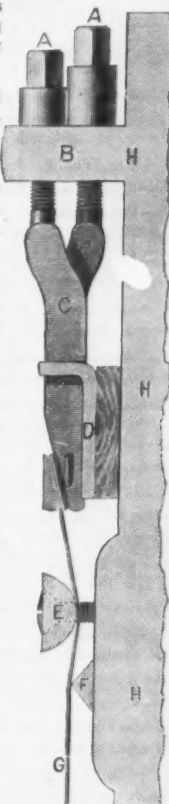


FIG. 2.—THE NEW METHOD.



FIG. 1.—MASON &amp; HAMLIN'S IMPROVED UPRIGHT PIANO.

A is the screw-threaded nut, by the turning of which the strings are drawn up or let down. B is a flange, cast in and a part of the iron plate itself. C is the screw-headed blade to which the strings are attached. D is the guide which holds the screw-headed blade in position during the process of tuning. E is the usual pressure-bar which holds the string firmly to the upper

We understand that the Mason & Hamlin Company's new Upright piano is now commanding a large sale, and is, in every way, up to the standard of their unrivaled organs. We predict a large success for this piano, which is constructed on a new system, said to be a decided advance over the prevailing wrest-pin system.—*Boston Journal*.

ONE HUNDRED AND THIRTEEN MILES OF ORGANS.—In numbering the organs of their manufacture, Mason & Hamlin have reached No. 150,000. Arranged in a line these would reach one hundred and thirteen miles, or would fence the railroad on one side from the Grand Central station in New York, to within twenty miles of Springfield, Mass.



—Mr. McCoy, of Chattanooga, Tenn., has failed.

A. S. Godfrey, of Bridgeport, Conn., has given up his business to C. C. Godfrey.

—The Canadian Piano-Stool Company, Thomas Wavell, proprietor, has assigned.

—Wm. Young, dealer in music and musical instruments, Albany, N. Y., has assigned.

—Henry Behning, Jr., is expected back from his trip through the West and Southwest this week.

—J. H. Kurzenkabe, of Harrisburg, Pa., is in town selecting instruments for the holiday trade.

—Last week C. N. Stimpson, of Springfield, sold five Steinway pianos, three of them being concert grands.

—Shipments during the past week at Ernest Gabler & Brothers averaged twelve pianos per day. The shipping-book shows that.

—J. F. Wood has opened a wareroom for the sale of pianos, organs and musical merchandise on Eighth avenue, between 122d and 123d streets.

—M. Gally, the proprietor of the clariona, the orchestrone and other self-playing musical instruments, has never before been as busy as at present.

—A. N. Chapell, of New London, Conn., expects to embark in a new line of business next April. He is about closing out his piano and organ business.

—The agency of Kranich & Bach in Philadelphia, which is under the control of Mr. G. Herzberg, has been removed from Arch street to Chestnut street.

—Daniel F. Beatty threatens to prosecute the Beatty Organ & Piano Company, of Washington, N. J., for opening letters addressed to him individually. Daniel is restless.

—The Hazelton piano is becoming very popular in Cleveland since the agency has been in the hands of H. M. Brainard & Co. They report to us largely increased sales of all the styles of this celebrated instrument.

—Still they come!! Two new musical papers made their appearance in this city last week. The *Musical News*, edited by Spencer H. Coon and the *American Music Journal*, Isaac B. Esberg, manager. Both are semi-monthly.

—A peculiar factory system must have prevailed with the late firm of Light & Ernst. There are now on hand about eight or ten thousand feet of 2½ in. maple that have been on hand *sixteen years!* This is an absolute fact. The tone-regulator was getting a salary of \$18 per week and never averaged over two pianos per week, making the cost of tone-regulating \$9 per piano! The administrator is at present selling off what remains of the stock.

—There is now at Wm. A. Pond & Co.'s, Union square, a splendid specimen of a Wilcox & White Organ Company's "Symphony." Not only is the instrument remarkable for its tone quality and the volume of tone it produces, but the solo effects, especially those produced by the violina stop, must attract the immediate attention of musicians. By the way, the

"Symphony" was baptized by our trade editor at the factory of the Wilcox & White Organ Co., at Meriden, Conn., on the day that the first one was ready for exhibition.

#### SPECIFICATION OF "SYMPHONY."

Width, 2 ft. 4 in.; length, 4 ft. 6 in.; weight, boxed, 540 lbs.; scale, F to F—five octaves. Six full sets of reeds of five octaves each. English horn, 16 ft. treble, quality of the English horn. Claribella, 8 ft. treble, mellow and soft. Diapason, 8 ft. treble, strong, pervading. Principal, 4 ft. treble, brilliant and strong. Violina, 8 ft. treble, quality of violin, stringlike. Piccolo, 2 ft. treble, characteristic, brilliant. Harp Jubil, 8 ft. treble, combination of the violina and claribella. Cornettino, 2 ft. bass, brilliant and penetrating. Bassoon, 4 ft. bass, characteristic. Viola, 4 ft. bass, for accompaniment. Melodia, 8 ft. bass, strong, round and rich. Cremona, 8 ft. bass, rich, mellow and soft. Contra bass, 16 ft., powerful set of heavy reeds of seventeen notes. Accessories—Fan tremulant; so arranged as to affect each treble stop. Grand organ knee swell, opening full organ; knee swell operating upon the shutters in case. The swell is built on the principle of the swells in large pipe organs, and is controlled by the knee.

—For the past twelve years the Whitney & Holmes Organ Company of Quincy, Ill., have held the agency of the Hazelton pianos and have met with unqualified success, probably selling more pianos than any other Hazelton agency in the country. The individual members of the company have great faith in the merits of the Hazelton pianos, and consider them the equal of any piano manufactured. They are especially "taken" with style No. 12, upright, which they characterize as unquestionably one of the finest-toned pianos ever made, and an instrument with which they find no difficulty in successfully competing with any piano produced by any other manufacturer.

—So Mr. Henry A. Greene gets \$3,600 for damages inflicted by the negligence of a baggage-master of the New York Central Railroad upon his violoncello that is said to be a Stradivarius! Entirely too much money. No witness could swear positively that the instrument was a genuine one. There is an immense amount of humbug in the old instrument business. Violins and violoncellos are sold at fabulous prices, although their pedigree is unknown, and neither the seller nor the purchaser knows their origin. The subject is a fruitful one for investigation, and much could be written that would amuse the owners of so-called valuable instruments.

—The appraiser to estimate the loss by fire at J. & C. Fischer's factory were Mr. Bach, of Messrs. Kranich & Bach, on part of the insurance companies, and Mr. Samuel Hazelton, of Messrs. Hazelton Brothers, on the part of Messrs. J. & C. Fischer.

—Charles F. Albert, of Philadelphia, states in his latest advertisements, that he is the only American violin maker who received a gold medal at the Paris Exposition, 1878, and at the Centennial.

—The suit of E. P. Carpenter against A. H. Hammond, of Worcester, for \$100,000 for libel, is on the docket of the Supreme Court of Kings County (Brooklyn).

—Patent No. 308,495 has been granted to E. Höfinghoff, for a pianoforte attachment, and No. 308,306 to J. Shaw, for a piano pedal key attachment.

—Story & Clark, of Chicago, inform us that they will not exhibit their organs at the New Orleans Exposition.

—The Chase Piano Company, of Richmond, Ind., is looking about for a competent traveling salesman.

—Nearly all the Sohmer pianos for the New Orleans Exposition are now in place.

—W. S. Wright, of Dover, N. J., is in trouble. We hear he has made an assignment. Too much business; too little money.

—Messrs. N. J. Frank and Napoleon J. Haines, Jr., arrived in Chicago Thursday morning for the express purpose of closing up the settlement of their claim against the city on account of the opening of Dearborn street. The firm owned the building formerly occupied by Messrs. Reed & Sons, and it was "condemned" on the opening of the street named. Before 10 o'clock the gentlemen had received a check for \$27,000, sought out S. M. Millikin, and, after "divying," adjourned to the Chicago Club for dinner. This was the first time that Messrs. Haines Brothers have had an opportunity of inspecting the new warerooms in the Chicago house of the Haines & Whitney Company, and they were highly pleased with the condition of affairs.—*Indicator*.

[The Messrs. Haines did not sell the property, but for the consideration of \$27,000 gave the city the privilege of using the ground as a public thoroughfare. No deed was given to the city of Chicago by the Messrs. Haines.—Eds.]

#### Papered Veneers.

ABOUT the year 1868 it was discovered that it was possible to make wood veneers of such extreme thinness that in some cases it would take 175 of the sheets piled upon each other to make an inch. These were handsome, and could be successfully applied to a surface, but they failed in one most important particular—they would crack and curl. It remained for Charles W. Spurr, of Boston, to devise a plan whereby this defect was remedied. That gentleman found upon experiment that when this thin wood was expanded to its natural capacity, and in that condition applied to a piece of paper, it ever afterward remained in that condition, neither shrinking nor expanding after it had been applied as a veneer. This is the process: The logs which embrace all the many kinds of rare and handsome woods, are halved or quartered and placed in a large tank, where they are steamed for the purpose of expanding the water already contained in the sacs of the wood. The log is taken out in the moist condition and bolted upon a revolving section of a ponderous machine, which weighs over thirty tons, and which at every revolution throws off a thin board twelve feet long and from 1-90 to 1-75 of an inch in thickness. After cutting, the wood is taken still wet and applied to a sheet of paper. The paper is also wet at the time. After this papered veneer is dried it is a perfect compound and cannot be separated. After the wood is backed with the paper it is hung up and dried, and is then ready for use. The uses to which these paper veneers can be put are many, and the article has grown steadily in popular favor. It makes a handsome covering for the walls of rooms. It can be attached to the plastered wall, and after it has received the finish it can be washed whenever necessary. The beauty of the wood improves with age. This product is excellently well adapted to the manufacture of furniture and organs, and the advantages which the veneers have been found to possess for this kind of work may be briefly summed up as follows: No waste or injury in storage or careless handling; many sheets can be cut at once without ruining brittle wood; 100 pounds of glue will lay as much surface as 250 with ordinary veneers, twenty minutes under pressure, instead of twelve hours, keeping the press going all day, no delay for glue to set, but being immediately sandpapered, instead of planing, scraping and sandpapering; less than one-half the amount of filling and finish, with marked clearness of color and brilliancy and durability under circumstances fatal to the ordinary veneers and finish, from the absence of glue in the veneer or finish.



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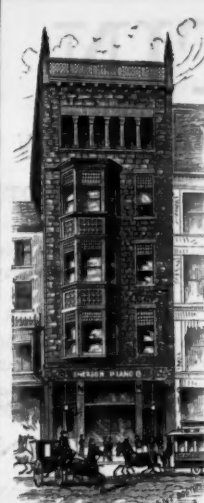
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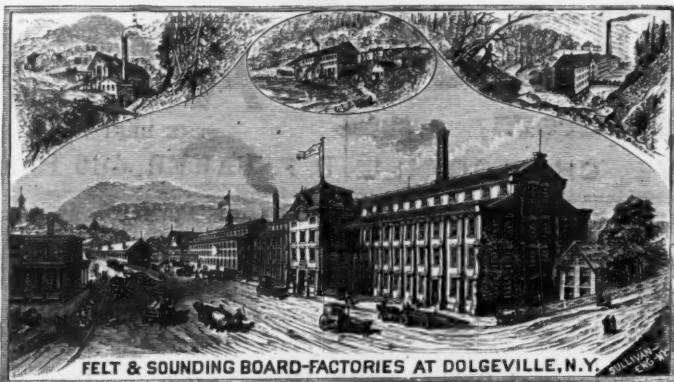
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